

55PM. 151.

# MÉMOIRES

PRÉSENTÉS

## A L'INSTITUT D'ÉGYPTE

ET PUBLIÉS SOUS LES AUSPICES

DE

SA MAJESTÉ FAROUK I<sup>ER</sup>, ROI D'ÉGYPTÉ

TOME QUARANTE-DEUXIÈME



“Ο ΕΛΑΙΩΝ”

THE BASILICA OF ELEON

IN CONSTANTINE'S TIME

AT THE MOUNT OF OLIVES, 326-330 A. D.

BY

ELIZABETH LOUKIANOFF.

LE CAIRE

IMPRIMERIE DE L'INSTITUT FRANÇAIS

D'ARCHÉOLOGIE ORIENTALE

1939

MÉMOIRES DE L'INSTITUT D'ÉGYPTÉ. — TOME XLII.



# MÉMOIRES EN VENTE À L'INSTITUT D'ÉGYPTE.

## INSTITUT ÉGYPTIEN.

PIASTRES  
ÉGYPTIENNES.

Tome I.....	épuisé
Tome II, 1 <sup>re</sup> partie (1889), p. 1-431.....	150
MASPERO (G.), <i>Les premières lignes des Mémoires de Sinouhit restituées d'après l'ostéon 27419 du Musée de Boulaq</i> , p. 1-23, 1 carte, 2 planches. — ASCHERSON (P.) et SCHWEINFURTH (G.), <i>Illustration de la Flore d'Égypte</i> , p. 25-260, suite à la 2 <sup>e</sup> partie (Supplément), p. 745-820. — AMÉLINEAU (E.), <i>Un évêque de Kest au VII<sup>e</sup> siècle</i> , p. 261-424. — OSMAN BEY GHALEB, <i>Note sur l'organisation et le développement d'une nouvelle espèce d'entozoaire</i> , p. 425-431, 2 planches.	
Tome II, 2 <sup>e</sup> partie (1889), p. 433-744.....	150
ROCHEMONTEIX (DE), <i>Quelques contes nubiens</i> , p. 433-549. — ADRIEN (P. BEY), <i>Quelques notes sur les quarantaines de la mer Rouge</i> , p. 551-566, 2 figures, 6 planches. — BOURIANT (U.), <i>Fragments Bachmouriques</i> , p. 567-604. — BERCHEM (Max van), <i>Une mosquée du temps des Fatimites au Caire. Notice sur le Gâmi El Goyûshi</i> , p. 605-619, 6 planches. — RAVAISSE (P.), <i>Sur trois Mihrâbs en bois sculpté</i> , p. 621-667, 5 planches. — VIDAL (V. PACHA), <i>Le réseau pentagonal et son application à l'Afrique</i> , p. 669-744, 6 planches.	
Tome III. Fascicule I (1896), LOOS (A.), <i>Recherches sur la faune parasitaire de l'Égypte</i> , p. 1-252, 16 planches.....	160
Fascicule II (1896), DEFLERS (A.), <i>Les Asclépiadées de l'Arabie tropicale</i> , p. 253-283, 6 planches en couleur.....	80
Fascicule III (1896), SONSINO (P.), <i>Contributo alla entozoologia d'Egitto</i> , p. 285-336.	20
Fascicule IV (1897), GROFF (W.), <i>Étude sur la sorcellerie égyptienne, ou le rôle que la Bible a joué chez les sorciers</i> , p. 337-415.....	40
Fascicule V (1897), BERCHEM (Max van), <i>Inscriptions arabes de Syrie</i> , p. 417-520, 8 planches.....	80
Fascicule VI (1898), DARESSY (G.), <i>Le Mastaba de Mera</i> , p. 521-574, 1 planche...	40
Fascicule VII (1898), BOURIANT (U.) et VENTRE PACHA, <i>Sur trois tables horaires coptes</i> , p. 575-604.....	20
Fascicule VIII (1899), FOURTAU (R.), <i>Révision des Échinides fossiles de l'Égypte</i> , p. 605-740, 4 planches.....	80
Fascicule IX (1899), ABBATE (D <sup>r</sup> PACHA), <i>La mort de Socrate</i> , p. 741-757.....	20
Tome IV. Fascicule I (1900), FOUQUET (D <sup>r</sup> D.), <i>Contribution à l'étude de la céramique orientale</i> , p. 1-164, 16 planches.....	320
Fascicule II (1901), SICKENBERGER (E.), <i>Contribution à la Flore d'Égypte</i> , p. 167-335.	100
Tome V. Fascicule I (1906), SMITH (G. Elliot), <i>A contribution to the study of mummification in Egypt</i> , p. 1-53, 19 planches.....	60
Fascicule II (1907), YACOB ARTIN PACHA, <i>Essai sur les causes du renchérissement de la vie matérielle au Caire dans le courant du XIX<sup>e</sup> siècle (1800-1907)</i> , p. 57-140.	40
Fascicule III (1908), MUSCHLER (R.), <i>Énumération des Algues marines et d'eau douce observées jusqu'à ce jour en Égypte</i> , p. 141-237.....	50
Tome VI. Fascicule I (1909), PALLARY (P.), <i>Catalogue de la Faune malacologique d'Égypte</i> , p. 1-92, 5 planches.....	80

# MÉMOIRES

DE

# L'INSTITUT D'ÉGYPTE

TOME QUARANTE-DEUXIÈME



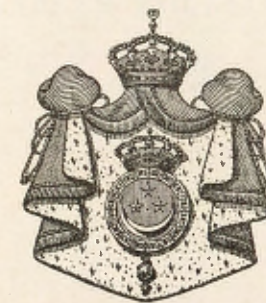
MÉMOIRES  
PRÉSENTÉS  
A L'INSTITUT D'ÉGYPTE

ET PUBLIÉS SOUS LES AUSPICES

DE

SA MAJESTÉ FAROUK I<sup>ER</sup>, ROI D'ÉGYPTE

TOME QUARANTE-DEUXIÈME



LE CAIRE  
IMPRIMERIE DE L'INSTITUT FRANÇAIS  
D'ARCHÉOLOGIE ORIENTALE

1939



“Ο ΕΛΛΙΩΝ”

THE BASILICA OF ELEON IN CONSTANTINE'S TIME

AT THE MOUNT OF OLIVES, 326-330 A. D.

BY

ELIZABETH LOUKIANOFF.





Archimandrite Antonin by the acad. Koshelev, 1890.

TO THE ETERNAL MEMORY  
OF FATHER ARCHIMANDRITE ANTONIN  
WHOSE NAME  
SHOULD BE SACRED TO EVERY RUSSIAN,

I DEDICATE THIS WORK.



“Ο ΕΛΑΙΩΝ”<sup>(1)</sup>.

“And He led them out as far as Bethania;  
and lifting up His hands, He blessed  
them.

“And it came to pass, whilst He blessed  
them, He departed from them and was  
carried up to heaven.”

ST. LUKE, XXIV, 50-51.

“Then they returned to Jerusalem from  
the mount that is called Olivet, which  
is nigh Jerusalem, within a sabbath day's  
journey.”

ACTS, I, 12.

The Mount of Olives has three peaks, the lowest is Scopus where the Hebrew University now is, the next is Little Galilee occupied by the Greek monastery; the highest is Kafr el Tour on which stand an Arab village of that name, one Carmelite convent and a Russian monastery. This last occupies the highest point of all, 828 metres<sup>(2)</sup> (Pl. I 1, 2).

The land belonging to the Russian monastery was bought by Father Antonin chief of the Russian Ecclesiastical Mission in Jerusalem in 1870 (Frontispice). At the time he first thought of buying it there was already a Carmelite convent founded by the Countess de la Tour d'Auvergne under the protection of Napoleon III. There was intense rivalry between the two. Finally Father Antonin succeeded in buying a vast tract enclosing the Carmelite convent on its south-west side. Having obtained possession of the land, he put up certain buildings, sank wells, made archæological excavations, built a church

<sup>(1)</sup> See «Πάντανος», 10 ὀκτωβρίου 1935. Ὁ Ἐλαιών. Ἐλ. Λουκιάνωφ.

<sup>(2)</sup> MEYERS, *Reisebücher Palästina und Syrien*, p. 151. Different maps of the Mount of Olives indicate different heights, so that French editions count 811 metres the highest point, while German ed. 828 metres. We take in consideration the German height. The map pl. I, 2 is from a French edition.



and a tower and surrounded the estate by a wall. The area occupied by the Russians on the Mount of Olives is 53.748,54 square metres, on which stand fifty buildings<sup>(1)</sup>.

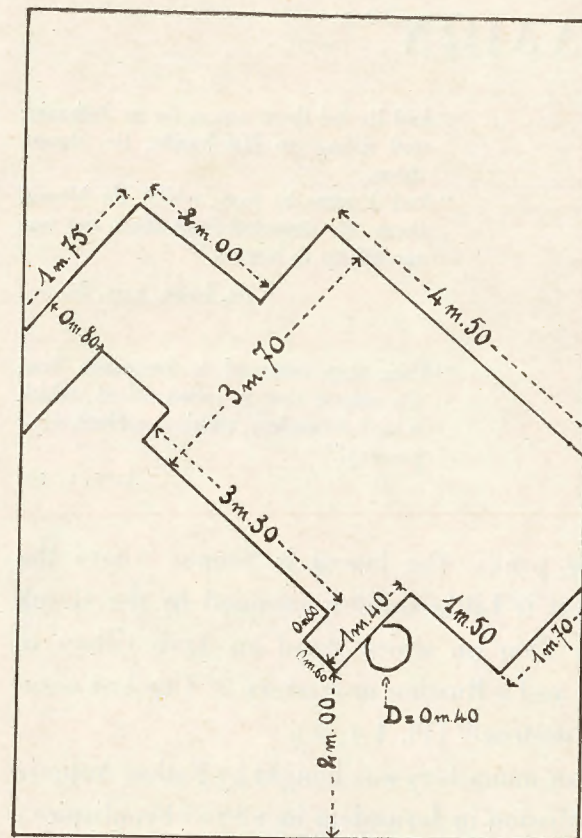


Fig. 1. — Plan of mosaics in the mortuary chapel formerly «Martyrion», 386 A. D.

The Arab village of Kafr el Tour covers a considerable portion of the Mount of Olives but the highest point of the Mount lies in the eastern portion of the Russian estate. The visitor notices at once that the surface of the whole Mount is very uneven, sloping generally to the east and south, but irregularly. Buildings have been constructed at various heights as they were needed without any extensive levelling.

In contrast to this irregularity, however, is a rectangular area of unusual evenness, reaching from near the entrance into the Russian monastery to the eastern boundary. It is obviously not a natural level but has been done by man.

In the middle of this levelled platform, at a considerable distance from the door is a fine church in the purest Byzantine style, built by Father Antonin (Pl. I 3)<sup>(2)</sup>. On the solea

<sup>(1)</sup> CYPRIEN, Arch. *Father Antonin Kapustin, Archimandrite and Chief of the Russian Ecclesiastical Mission in Jerusalem*, pp. 163-164.

<sup>(2)</sup> The tomb of F. Antonin who died on 24 march 1894 is inside it. Unfortunately this church is now in the hands of rather unskilful people, who badly mutilated it with a restoration.

of the church have been found the bases of two Byzantine columns, 0 m. 30 high, in yellow marble. Moreover, on the floor of the body of the church can be seen the remains of yellow marble paving, now smashed and displaced.

Behind the church, on the north side, is a mortuary chapel containing mosaics bearing inscriptions in Armenian (Fig. 1). There are three mosaics (Pl. II 1), the first in white tesserae with black diamonds, red and white in the middle (Pl. III). In the middle is an oblong carpet framed by two black lines; the western part is prolonged to bear an Armenian inscription. The carpet is in a geometric design of five diagonal lines on each side crossing to form thirteen complete diamonds and fourteen half diamonds round the edges. In each large diamond is a small lozenge similar to those on the rest of the mosaic, in black, red and white. The inscription gives the name of Jakob, Armenian bishop of Meltzpine.

When we look at the workmanship of the carpet and that of the inscription we see at once an enormous difference in finish. The tesserae of the carpet are perfectly joined, the pattern is clear and accurate whereas the inscription shows a certain indecision and inexactitude, the characters do not appear with the same clear-cut simplicity as the pattern on the carpet. It may be therefore be said that it is of a date some centuries later.

The second carpet [3 m. 50 × 3 m. 20] (Pl. IV) is surrounded by a border. This consists of three interwoven lines, guilloches, edged with black and containing red, white and grey. The body of the carpet is divided into thirty five parts, squares and circles alternating; there four squares and three circles on the longer side and three squares and two circles on the shorter one. Each square and circle is bounded by double lines which are treated as if they were two long ropes, spread out on the ground, twisting round each other to form now a circle, now a square.

Outside the border is a long line of diamonds, bigger than those surrounding the smaller carpet, and with a white cross in the middle of each. There are fifteen in all. Outside again is a row of flowerbuds but the southern portion is damaged. A little flower is also seen in each corner outside every circle of the main pattern. Every square and circle contains a bird, animal or natural object in its own colours. Curiously enough, there are only two animals, a bear and a panther, more or less in the middle of



the carpet. The majority are birds, herons, quails, some sort of guinea

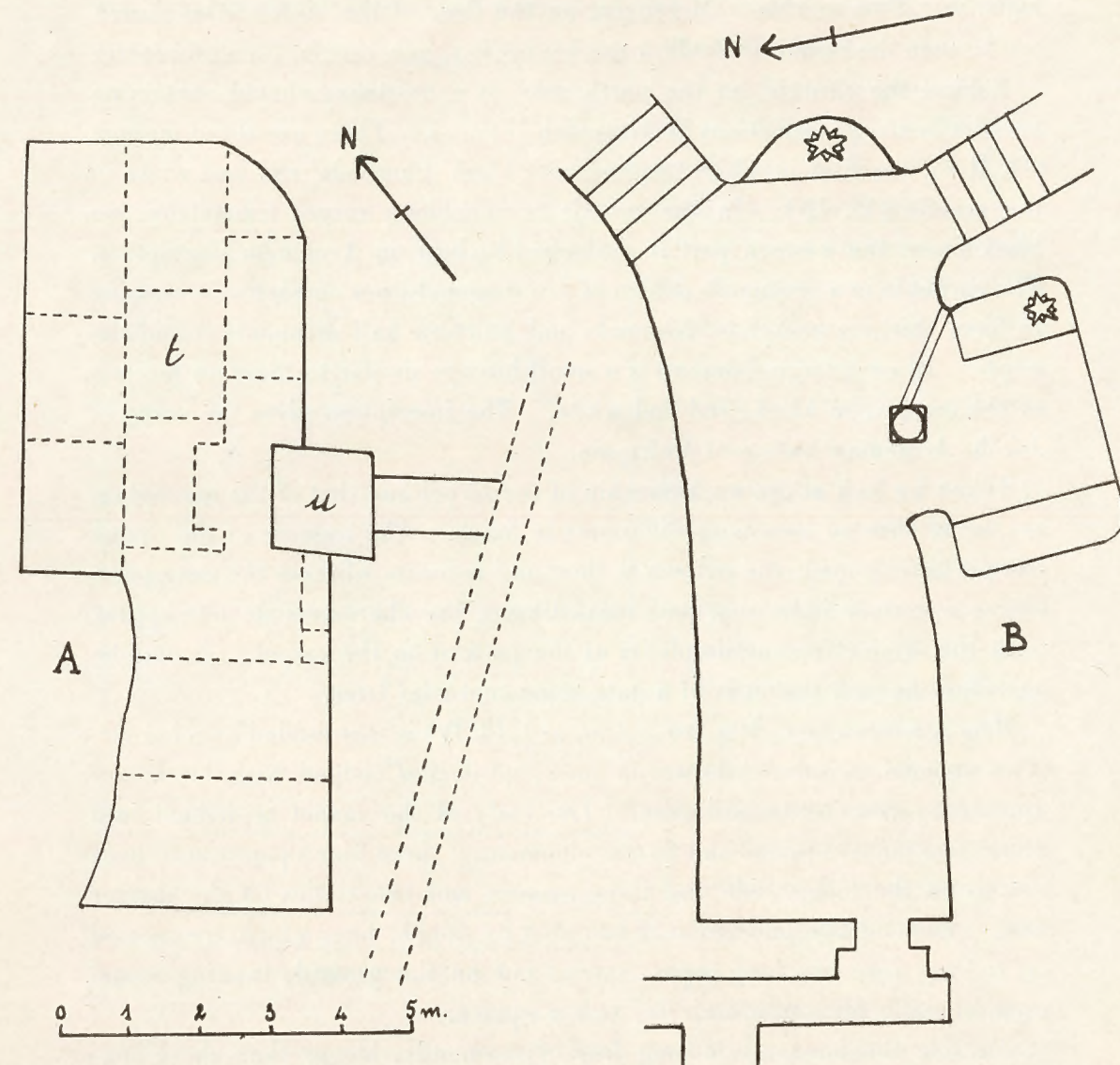


Fig. 2. — Parallel plans.

- A) Cave of the Church of Eleon at the Mont of Olives.  
B) Cave of the Church of Nativity at Bethlehem.

fowl and others. Many are carried out with extraordinary precision but others are very hard to recognise. The natural objects are leaves, bunches

of grapes, pomegranates and so on. There is no symmetry in the arrangement of the objects, four herons, for example, being found close together. The birds are in profile and in every case they face each other, but the bear is turning his back on the panther. The leaves, pomegranates, etc., are not in perspective and are somewhat conventionalized. Speaking generally, the craftsmanship is very fine and the red, black, grey, white, blue-grey, green, yellow, brown and pink are delicate pastel shades; there is no great range of tone and no contrasts; the tesserae used are small (108 in 0 m. 10).

Behind the chapel is the Archimandrite's house (Pl. I 4), containing the museum on the ground floor, partly paved with mosaics found in 1871. The house is built at the eastern extremity of the levelled platform and beyond it lies the eastern slope of the Mount of Olives. Passing the museum to the east, we descend about thirty steps and come to the entrance of a large cave of two chambers, one having an orifice (Fig. 2 A). In this chamber there is a mosaic measuring 1 m.  $\times$  0 m. 72 (Pl. V). The workmanship is poorer and the tesserae are larger than in the mosaics in the mortuary chapel. The border is the same as that of the larger carpet in the chapel. A diamond pattern in black, white and red, like that of the small carpet, occupies a third of the middle and an Armenian inscription the other two thirds. The fact that traces of the pattern are to be found on the inscription suggests that the Armenian was inserted later. The rest of the floor is covered with white tesserae. The inscription in the cave reads:

“Having as intercessors with God the Holy Isaiah and the Blessed Fathers, I Walan, have made this monument for the pardon of my sins.”

This formula is identical with the ceramic formula of Beth Alfa to be considered later.

In front of the museum are the remains of three Byzantine columns in yellow marble (Pl. I 4, Fig. 3 j, l, s). Just inside the museum is a carpet surrounded by mosaics decorated with small diamonds, in red and black with a white spot in the middle (Fig. 3). Another two carpets lie a little further inside; to the right, bounded by the balustrade is a larger mosaic which is partly damaged and which is apparently all that remains of a large carpet



(8 m. 50 × 10 metres) about four times its present size [7 m. 35 × 3 m. 50] (Pl. VI, VII). This mosaic is remarkable for the delicacy of its workmanship,

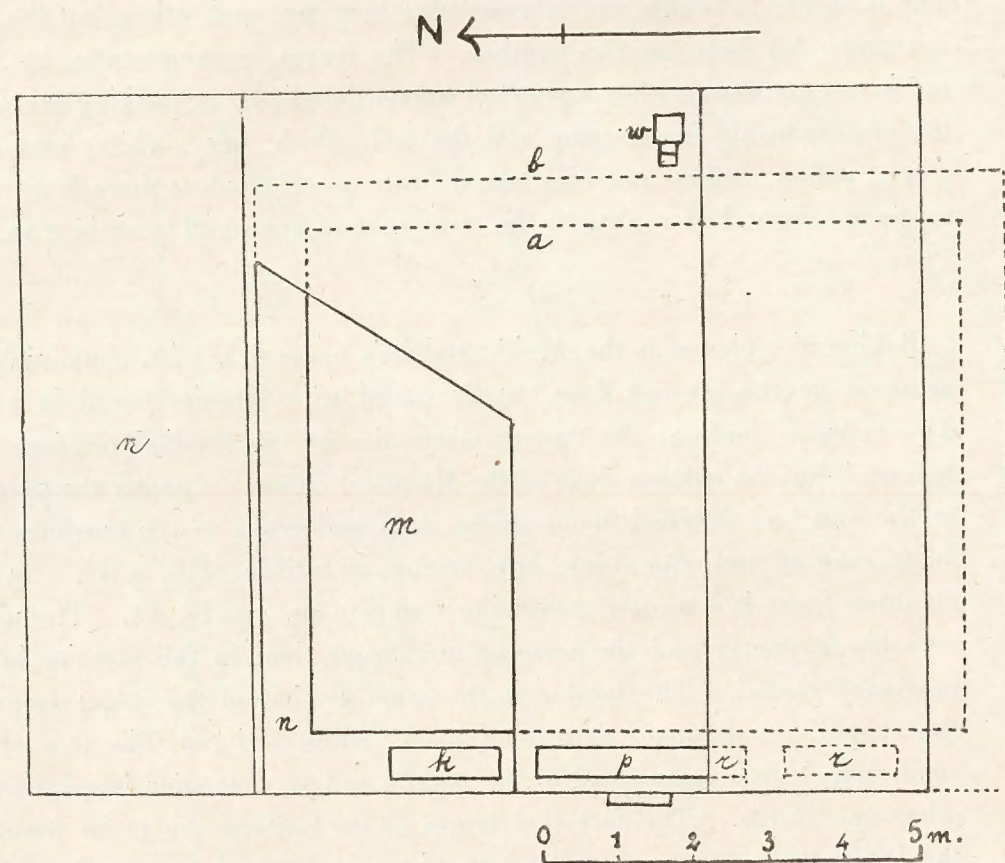


Fig. 3. — Plan of the archimandrite's House.

- a) Dotted line—suggested area of mosaic carpet *m*.  
b) Dotted line—suggested area of the whole mosaic, *k*, *p*—two existing small mosaic carpets, *r*—suggested carpets.

the precision with which the subjects are delineated and the beauty of its transparent, tender pastel colouring. The mosaic was bordered by a geometrical pattern of guilloches and two rows of Greek wave pattern. The middle

of the mosaic was divided, as it were, by a twining rope forming different outlines, circles, squares and concavesided pentagons. The mosaic may be considered in two parts. On that nearer the door are three conchs, one on each side, towards the balustrade, each of different design. In the four corners of this square there were two pairs of pomegranates and two fish placed diagonally; two of the corners are damaged and only one pair of pomegranates and one fish remain (Pl. VII). In the middle circle is a bird of the duck family, possibly. In the other half is the same arrangement of lines and ornaments, two double bunches of grapes and two fish; in the middle a running pheasant depicted with extraordinary vigour. The fourth corner has completely disappeared. Between the two halves, in a square, is a ram, the back of its neck and head slightly damaged. Outside the frame, between two leaves and pendants, is an inscription, outside again is a row of small flowers<sup>(1)</sup>. The Armenian inscription was added some centuries later; the same tesserae were used but the workmanship is quite different. An examination of the direction of the lines of stones leaves no doubt as to the origin of this inscription which reads: "This is the tomb of the blessed Susannah, mother of Artawan Hori, 18, 4 (2)", according to Dashian<sup>(2)</sup>.

These mosaics are in the following colours; black, violet, blue (two shades) greenish, brown, red, orange, yellow, grey and white, a blue-grey predominating. There are 110 tesserae to every 0 m. 10.

To the north of this mosaic, in a separate room (Fig. 3, *n*), there is a well-preserved pavement in white tesserae with black diamonds. Probably this was part of the "prothesis" of the original structure.

In the room of the big mosaic there is an opening in the south-east corner, leading by a small abrupt stair of five steps to the underground tomb (Fig. 4). A narrow corridor divides this into two unequal parts. To the left, on a lower level, are six compartments for six bodies; on the right, on a slightly

<sup>(1)</sup> E. LOUKIANOFF, *Le Musée du couvent russe du Mont des Oliviers à Jérusalem*, *Bulletin de l'Inst. d'Égypte*, 1931, V, 13.

<sup>(2)</sup> N. P. KANDAKOFF, *Archæological Journey in Syria and Palestine*. Ed. Imperial Academy of Science, St. Petersburg, 1904, p. 257; *Revue biblique*, 1893, p. 241; DASHIAN, *Z. D. P.*, V, 1901, p. 166; RR. PP. VINCENT et ABEL, *Jérusalem nouvelle*, p. 391, pl. 111; CABROL-LECLERQ, *Jérusalem*, 2356.



higher level, six smaller ones probably used as ossuaries. It is difficult to date the tomb exactly but it certainly belongs to the earliest Christian times. Out of the eastern window of the museum one sees the edge of the plateau; the cave is found on lower ground but so close is it that it can be said to be underneath the window as one looks out.

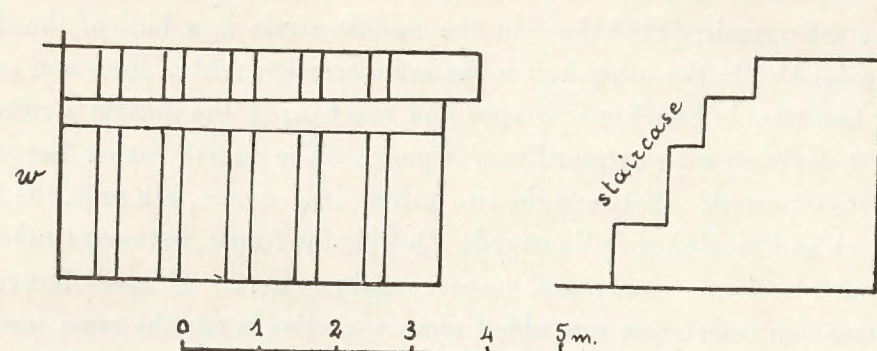


Fig. 4. — Family tomb in the Museum.

It is impossible to point out where was the means of communication between the main building and the cave as the building of the Russian convent renders investigation impossible. It may have been that the Russians found and even used part or the whole of a then existing means of communication when sinking the well which stands nearby. One thing is certain; the level of the cave is five metres lower than that of the mosaics.

The description of these mosaics is to be found in several guide-books, Baedaker, B. Meistermann, etc. KANDAKOV, in his *Archæological Journey in Syria and Palestine*, gives a brief account of them without assigning them a period or origin<sup>(1)</sup>.

The descriptions in the works of these scientists were made in passing and do not correspond to the facts. It is to be remembered, moreover, that when they wrote the science of mosaics was in its infancy and until dated mosaics were discovered later in Palestine and elsewhere there was no real starting point. Hence Clermont Ganneau's error of some centuries. In the

<sup>(1)</sup> See page 7, note 2.

beginning I thought that these mosaics might belong to the vi<sup>th</sup> Century, to the time of Justinian, as I said in my *Museum of the Russian Convent on the Mount of Olives*<sup>(1)</sup>, but I afterwards realised I was in error.

The history of mosaic art was and still is not altogether complete and is not very much studied. It is only recently that efforts have been made to formulate a theory on this branch of art. Two or three years ago Mr. Avijonah in the *Quarterly of the Department of Antiquities in Palestine*, tried to draw up a really scientific history to fill this gap. The subject is so interesting that to discover the period of the Russian mosaics I found myself studying practically all the existing mosaics in the world, and taking account of the different stages in the development of the art.

It was at first thought that mosaics originated in Alexandria but the researches made in Olynthos in Chalcidia by the John Hopkins University of Baltimore under Professor Robinson in 1934 have revealed the existence of other examples. This once prosperous town was sixty kilometres south of Thessalonica and was destroyed by Philip of Macedonia in 348 B. C. It had sent messengers to Athens asking for help and Demosthenes on this occasion pronounced his three famous discourses known as the "Olynthian Speeches" urging the necessity of acceding to the threatened city's request. During his excavation of the city, Professor Robinson found a huge quantity of artistic and domestic objects, coins, etc. A year later a twenty-roomed house was unearthed, containing an extraordinarily fine mosaic pavement of black and white pebbles with red and greenish traces (Pl. VIII 1). As to the date, we are sure that it belonged to the iv<sup>th</sup> Century B. C. but Professor Robinson attributes the pavement to the v<sup>th</sup> Century. This find demolishes the theory that the art of mosaic originated later in Alexandria. It is to be noted that stone and glass tesserae were not used, but the much more rarely found natural pebbles were employed. Mosaics of the same type were found in the Temple of Zeus at Olympus (Pronaos) where we can see the same geometric border with a mythological scene.

<sup>(1)</sup> E. LOUKIANOFF, *Le Musée du couvent russe du Mont des Oliviers à Jérusalem*, *Bulletin de l'Inst. d'Égypte*, 1931, V, 13.



About ten years ago a villa was found in Alexandria with a strikingly perfect specimen of mosaic pavement in well-preserved colours, where stone and glass tesserae had been employed. It is a magnificent example of the typical Alexandrine type of mosaic. The Romans are known to have used the mosaic pavement frequently. The mosaics at Olynthos interest us particularly because of their border (Pl. VIII 1). On one we find the double key pattern, on the other the wave pattern, the acanthus, more or less simple here but to be developed and enriched later as we see in the mosaics of Tunis and Timgad. The mosaics found at Delos belonging to the III<sup>rd</sup> Century are astounding by their classical simplicity and harmony. These have in their centre amphoras with flowers, dolphins, etc., one has a hideous panther with a ravenous expression. They are all boarded by the usual motives, key pattern or wave pattern. The tesserae are of stone and glass (Pl. VIII 4, IX, 1, 2).

Byzantium used mosaics to decorate walls as well as pavements. The art was widespread and reached its highest point about the time of Constantine the Great, remained at the same level until Justinian and declined gradually until the XII<sup>th</sup> Century. The extant examples which date from the time of Constantine strike us by their beauty, variety and delicacy and by their approach to the art of painting. The mausoleum of Santa Constanza in Rome, long believed to be the ancient Temple of Bacchus but really built to contain the remains of Constantine's daughter who died in 337 A.D.<sup>(1)</sup>, contains mosaics far superior in style to anything we find in pagan times. They are remarkable, moreover, for the extraordinary complication and richness of their composition, not a space being left undecorated, and by the opulence of their design. Also the pagan influence can be clearly seen (Pl. XI 1). Apart from the geometrical designs including circles such as those found in Hadrian's Villa, there are birds, animals, flowers and plants. Among the animals figure rams, the symbol of the Lamb of God, the Lamb of the Passover. The vine is also present, resembling those of our mosaics on the Mount of Olives. The same softness is apparent in the colouring.

<sup>(1)</sup> Marguerite van BERCHEM and Étienne CLOUZOT, *Mosaïques chrétiennes du IV<sup>e</sup> siècle*, 1924, Geneva, *Revue historique*.

This is the first time we find the vine, symbolising the Holy Eucharist and the Church, and which was to become more and more widespread in Christian mosaics<sup>(1)</sup>. This work is carried out in very small tesserae of all colours.

That love of elegance and simplicity and that sobriety of treatment which give its peculiar grace and individuality to Greek painting and architecture are evident in the mosaics. In pavement mosaic the artist followed the same path as in vase painting. This tradition, transplanted by the Greek artisan into the Roman house, is noticeable especially in the frames and borders composed of palmettes and geometrical patterns. These borders usually surrounded such favourite subjects as birds and animals or scenes from mythological stories.

In front of every Roman house was to be found a mosaic of a dog with the warning *Cave Canem*.

During the Hellenistic period nature and realism tended towards each other; paintings such as we see at Pompeii, show the extreme point reached by this trend. The artists of the period were perfectly acquainted with the perspective and the uses of bright and lively colouring. Fortunately we have some excellent specimens of the mosaics of the 1<sup>st</sup> Century of our era. At Hadrian's Villa two famous mosaics have been discovered, a vase with doves, now in the Capitol Museum at Rome and a scene showing two centaurs fighting panthers ("The Centaurs") at Berlin, both of extraordinary vivacity and precision. Among other mosaics found at this villa are many specimens (now in the Vatican Museum) containing animals (Pl. XV 3).

Christianity which completely overthrew the art of sculpture, preserved, nevertheless, the taste for the art of painting. In the catacombs we meet on the one hand the key pattern used as an ornamental motif and on the other, animals, birds and plants used purely symbolically, as likewise the fish, rarely found in the pagan art of the time. Byzantium adopted the ancients' taste for mosaic and the secret of glassmaking for this purpose was kept and practised by the Byzantine mosaicists.

<sup>(1)</sup> MUNTZ, *Notes sur les mosaïques chrétiennes de l'Italie. St. Constance à Rome*, p. 224-230, 273; 84 (1875); *Les pavements historiques*, V, XXXII, 1876, pp. 400-413; V, XXXIII, 1877, p. 32-46. WILPERT, *Die Römischen Mosaiken und Malereien der Kirchlichen Bauten vom IV-XIII Jahrhundert*, V, III.



The pavement mosaic found in Alexandria in a private house dating from the 1<sup>st</sup> Century is composed of tesserae exactly resembling those used in Byzantium. The Byzantines had even inherited from the Greeks the art of working in gold mosaic. At the beginning the tradition that the composition must not be overloaded was well observed in the Byzantine mosaics. In the church of St. George in Thessalonica, one of the oldest churches in the East, probably built at the beginning of the reign of Constantine, early in the 4<sup>th</sup> Century, there are mosaics which bear out all that has just been said<sup>(1)</sup>. However, the gradually increasing taste for luxury, pomp and complication at the Byzantine court was reflected in the mosaics which began to replace painting altogether. The masters of the art who worked at the imperial court outrivalled each other in the composition of works increasingly complicated, rich and variegated, paying particular attention to mosaic pavements. Actual carpets were copied with the same type of antique border and even with involved geometric patterns, such as the guilloche, in the middle. Sometimes the motif, cord, key pattern and so forth, was turned and looped to form squares, circles and diamonds enclosing plants, animals and flowers. The colours keep to this very day the transparency characteristic of the time of the Antonines.

Plants, such as the vine trellis, became the most usual motif during the Hellenistic period, but they are portrayed naturally, not conventionally. On a mosaic found in Hadrian's Villa and now preserved in the Vatican Museum, there is a fine specimen, where the vine does not climb symmetrically but emerges from the four corners of the design. The best examples are the Cupid surrounded by vignettes on the mosaic at el Djem and the Roman pavement at Oudna (Uthina)<sup>(2)</sup>. This latter mosaic belongs to the Villa of the Laberii and we find the vine emerging from four baskets placed in each corner, with scenes of grape-harvesting. This is one of the finest specimens of mosaic art at the period when it reached its apogee in the 1<sup>st</sup> Century<sup>(3)</sup>. The use of the ornamental vine was widespread in

<sup>(1)</sup> Ch. TEXIER, *Architecture byzantine*.

<sup>(2)</sup> HINKS, *Inventory of Mosaics of Gaul and Africa* (Paris).

<sup>(3)</sup> P. GAUCKLER, *Le domaine des Laberii à Uthna* (Oudna), p. 177, pl. XX-XXII.

Northern Africa in the 2<sup>nd</sup> and 3<sup>rd</sup> Centuries<sup>(1)</sup>. In true Greek art, the months, represented by a man, were rarely employed; the idea was more congenial to the Romans and was more frequently found in their mosaics (eg. the Argos mosaic) but in Byzantine times it occurs very often (Pl. XV 2).

Certain mosaics found in Northern Africa belong to the 1<sup>st</sup> Century of our era, notably those at Timgad in the house of Sertius. A mosaic pavement was discovered there which seems to imitate an Oriental carpet, being composed of luxuriant flower ornaments, highly complicated and very finely wrought<sup>(2)</sup>. The mosaic found at Tunis in another villa, gives us a magnificent picture of a Roman farm surrounded by trees, gardens and domestic birds. This picture is in a half-circle and has a double frame; first a garland of luxuriant flowers and then conventionalized acanthus leaves. These borders and garlands bear a strong resemblance to those found in the mausoleum of Santa Costanza at Rome and Galla Placidia at Ravenna (Pl. VIII 3).

Religious edifices erected by St. Helena and by Constantine himself (306-337) gave free rein to the development of the art of mosaic in all the known world of the period. The workmanship attains the highest degree of perfection. Stone and glass tesserae are equally used, cubic, triangular and, very occasionally, oblong, and of all colours, blue-grey predominating. The minimum number of stones to the 0 m. 10 is one hundred and eight. The joins are perfect and the plaster used is of excellent quality, the surface is perfectly smooth and the designs copied faithfully from nature.

The 4<sup>th</sup> Century is marked by a new trend, adapting the old designs to new tendencies of life and thought. Although Christianity completely destroyed Greek art, the inborn capacity for it lived latent in every Greek. The necessity to express this inborn sense was the cause of the revolt of Julian the Apostate but at the same time the new Christian thought did endeavour to apply its natural taste, encouraged by the Edict of Milan in 310 A.D. This Edict made it possible for an orthodox Christian to use art in the Church. Sculpture, rejected by the Church, lost its tradition and sometimes even its *raison d'être*. It languished for many centuries until the

<sup>(1)</sup> HINKS, *Mosaics, British Museum Catalogue*. — <sup>(2)</sup> BALLU, *Les ruines de Timgad*, Paris, p. 86 (1911).



Renaissance. An example of its inadequacy is seen in the sarcophagus in the Lateran Museum at Rome, where we have only repetitions of ancient forms and traditions without their fragrance. The faun, so beloved in classical times, is preserved, but given a new purpose, hitherto little thought of, that of symbolism. Certain animals only were chosen, belonging to types mentioned in Scripture; the lamb, symbolizing Christ, the fish (*ἰχθύς*), the pigeon or dove, the Holy Ghost, the cock reminding us of the Denial of St. Peter.

Particular attention was paid to birds as suggesting Paradise; the pheasant and the peacock were great favourites. They were placed in medallions of vine stems or framed in geometric patterns. At the beginning of the v<sup>th</sup> Century came the fashion of conventionalizing the vine, making it emerge from an amphora, traditionally placed in the middle of a lower line at the entrance to a building. This was widespread in religious edifices of the time, for example in the Church of St. Matrona in Capua, the Church of Aquileia and especially in Palestine as we shall see later. The ornamentation of the pavement alone was not sufficient, need was felt to decorate the walls as well. Seeing the riches at the disposition of the worker in mosaics, the extension of his activities to the wall was inevitable. Here also, as in other regions, the antique world opens up a whole vista of which the House of the Fauns at Pompeii is a wonderful example. The Battle of Issos, won by Alexander the Great against Darius in 333 B. C., full of movement both of men and beasts, and striking in its vivacity and complexity of its composition, is the finest thing of this type.

We can judge by the Mausoleum of Santa Costanza to what degree of perfection and intricacy wall mosaics had attained by the time of Constantine. The magnificence and pomp characteristic of the period found an outlet in its interior decoration, rather overloaded, it is true, but unique in its excellence all the same. The elements of antique art are employed, the ram, birds and the vine, are in evidence, but embellished and overflowing with the richest ornament. In the apse of the Chapel of St. Ruffina in the Lateran Baptistery at Rome, the mosaic covering the upper part shows a shell-like hemicycle and then a zone on which are represented a lamb and four pigeons, in all their antique simplicity. Below, however, is a stylized acanthus,

issuing from the central point of a lower line, showing the new trend of the art which had already passed its zenith.

The same botanical ornament, equally rich, is to be found in the Basilica of St. Clement in Rome. From what we can judge the same design was used for the pavement of the Church of the Nativity at Bethelhem, built by Constantine but it is so lamentably damaged that little could be distinguished in 1932 in the course of the repairs which led to its discovery (Pl. XII, Pl. XIII). The familiar characteristic are found also in the Church of St. John at Naples, built in the second half of the iv<sup>th</sup> Century. There is the same workmanship, the same size of tesserae used, the same style and design. Birds and the ram figure are present but there is a new and interesting detail found for the first time, the gazelle<sup>(1)</sup>.

The Greek spirit appears for the last time in the mosaics in the Basilica in Aquileia, built at the end of the iv<sup>th</sup> Century, as is proved by an inscription bearing the date and the name of Theodorus. Here we find, in the geometric frames already familiar, symbolic animals and birds, the crane, the tortoise and the cock. In the ruins of the Palace of Theodoric in the same town there are geometric mosaics intermixed with the figures of men and animals<sup>(2)</sup>. The classical tradition had gone never to return and many a century was to pass before it received the recognition it deserved for its eternal and unrivalled beauty. Only a feeble reflection of it was to be found in the Renaissance period in the work of Andrea Montagna (1431-1506) on his famous frescoes at Padua. The classical period was really to be appreciated and loved only with the first excavations at Herculaneum and Pompeii.

In Italy, Hadrian, in his love of Greece, surrounded himself with artists and workmen gathered during his voyage to the Near East. It was they who created his marvellous villa at Tivoli but in the v<sup>th</sup> Century A. D. local schools of mosaic began to flourish. In Parenzo, in Central Italy, the local artists were already numerous at the end of the iii<sup>rd</sup> and beginning of the iv<sup>th</sup> Centuries but the general development took place in the v<sup>th</sup><sup>(3)</sup>. In the v<sup>th</sup> Century

<sup>(1)</sup> Wilpert, pl. 38.

<sup>(2)</sup> Giuseppe GALASSI, *Roma e Bisanzio*, Reale Libreria dello Stato, anno VIII, figs. 47, 48, 49.

<sup>(3)</sup> *Ibid.*, figs. 50, 55.



"Basilica Artigiani Locali" at Parenzo we see mosaics by Italian artists, noticeable for a decline in technique, a certain roughness of surface and a simplification of pattern, the prothesis for example, consisting of diamonds each containing a cross. The best mosaicists and workshops were found at Ravenna which became celebrated for them in the v<sup>th</sup> and vi<sup>th</sup> Centuries. In the Mausoleum of Galla Placidia, daughter of Theodosius I, who died in 450 A. D. (Pl. VIII 3), the walls and ceilings are covered with mosaics executed by local artists. The ornamental designs preserve the tradition of the Mausoleum of Santa Costanza but the ornament has become secondary, the principal part of the mosaic being the scene.

Pictures of Saints and Biblical scenes replace mythological and imaginary ones. The portraits of saints are reproduced with more or less fidelity. Both Byzantine and local workmen embellished the Church of St. John the Evangelist, built in 424 A. D.

Henceforth native and foreign craftsmen worked side by side in every church built in Ravenna, already famous for its mosaics. The best belong to the vi<sup>th</sup> Century and are found in the Churches of St. Vitale and St. Apollinare in Classe (594 A. D.). In all these churches we see that the general attention is concentrated on the human figure, stationary. In the Church of St. Vitale there is a new element, a royal portrait, showing the Emperor Justinian and his wife Theodora, surrounded by their suite (Pl. X 1). In Rome the walls of many churches belonging to the same century are covered with a similar type of mosaic. These include scenes from the Old Testament (St. Maria Maggiore, v<sup>th</sup> Cent.), the New Testament and the lives of the saints, for example St. Sabina and the Church St. Pudenciana, San Paolo, Saints Cosma and Damiano and others. There is a marked change in execution from the classical period, showing itself first of all in the colours which become dense and less transparent. Iconography became a conventionalized art; natural objects were no longer presented as they really were, with fidelity and precision; saints were drawn from the pious imagination of the artist for the edification of the spectator. Hence the whole art became stylized. The artists used their own, and not natural perspective, elongating and flattening their figures and presenting them according to a gradually formed code well understood by the beholders.

This conventional tradition developed more and more with the centuries and on the mosaics of the *Δαφνὴ* not far from Athens we see it at its furthest degree of development, where the preponderating colours are dark blue and gold. They date from the xii<sup>th</sup> Century at the time of the Third Crusade and the elongation of the human figure reaches its possible maximum. We see the same in Kahrie-Djamie (ancient monastery "Τῆς Χωρᾶς") at Constantinople. After this date the unnatural prolongation of the human body and limbs reduces the level of the portraits to the absurd. The naturalistic tradition has been put to rout.

The period between Constantine and Justinian was one of transition for mosaic art; meanwhile the Christian mentality had already stabilised itself in society and art had adopted completely new forms accordingly. The ikon which occupied the principal place gave rise to a simplified form and a style all its own. Under Justinian (529-565) this new taste became solidified but with the change of outlook began a process of degeneration in technique which was perhaps not realised by the artists themselves. One must not blame this new art too much for it faithfully reflects its religious inspiration and cannot but deeply affect the spectator, nevertheless it must be admitted that the workmanship shows a paucity of ideas. Justinian the Great, with characteristic generosity, built churches and encouraged others to do likewise by sending acknowledged masters to supervise the new buildings. Of all the ruins hitherto found more than half belong to this period. Justinian not only built new churches, he repaired and restored existing ones, enlarging and beautifying them with great magnificence. Thus at Constantinople the Church of St. Sophia was enlarged and beautified to such a degree that it became almost a new edifice and has remained unrivalled to this day. This was in 537 A. D. Converted into a mosque by the Moslems, this church did not lose its mosaics as the walls were simply covered with stucco. It is only a few years ago that the American expedition directed by Whittemore, began uncovering these mosaics whose beauty is practically revealed once more.

The Justinian period is well represented at Ravenna, where, as we have said, local artists were at work. Justinian, however, sent his own workmen for the work in the Church of St. Vitale and their work is distinguishable



from that of the local craftsmen by the brilliance of its colouring, as, for example, in the procession of the Blessed in St. Apollinare Nuovo.

Furthermore, Justinian had built the Basilica of St. Catherine at the Greek convent at Mount Sinai and restored the Church of the Nativity at Bethlehem as well as others. All of them have the same easily distinguished features of plan, style and dimensions, materials and decoration as well as the same type of mosaics. The Church of St. Catherine has a magnificent one of the Transfiguration in the apse. Unfortunately we have only a few faint traces of the wall mosaics which formerly existed in the Church of the Nativity at Bethlehem. Besides all this, the ikons of Justinian inaugurated the practice of portraiture. At St. Vitale there are two portraits of the Emperor and Empress, and Mount Sinai also possesses the portraits of these sovereigns.

In forming colonies in Egypt in the v<sup>th</sup> Century B. C. the Greeks had adopted certain features of the religion of that country, without at the same time completely losing their own beliefs. From this mingling of cults was born that of Serapis, for example. In the beginning the Greeks had the custom of painting the faces of their mummies with a mask similar to that used by the Egyptians but this was abandoned about the II<sup>nd</sup> Century B. C. and a portrait substituted.

The naturalistic tradition of portraiture typical of Paros was imported from the metropolis. These portraits, whose beauty we can admire in all the museums of Europe and in many private collections such as that of Mr. Graf in Vienna<sup>(1)</sup> (Pl. VIII 2) and Mr. Golenischeff at Moscow, etc. are generally known as Fayoum portraits, after the place where they were found, an oasis where a Greek necropolis was situated. These portraits cover a period of about six hundred years from 200 B. C. to 400 A. D., are many examples by a master hand but they have all of them one characteristic in common, a tragic sadness of expression with wide-open eyes full of sorrow. In spite of this similarity of expression, each portrait is individual and has its own physiognomy from which we are forced to conclude that they are faithful likenesses.

The Byzantine mosaic wall pictures show a complete application of the art of the Fayoum tradition and this remained strong through many centuries;

<sup>(1)</sup> Now at Tel-Aviv.

even the ikons of all periods, in the Byzantine style show traces of the same tradition.

Less attention was paid at this moment to the pavement, the finest work was on the walls, this accounts for the fact that the workmanship on the former becomes noticeably more careless. This is to be seen already in the v<sup>th</sup> Century A. D. in the Academy of the Fine Arts at Ravenna in a piece consisting of wellknown elements but now carried out with less skill<sup>(1)</sup>. Another example is the pavement found at Sabratha (Tripoli) dating from 550 A. D. where the stylisation of plants and animals is seen in a coarser form.

It is the same everywhere but in Greece itself at the time of Justinian the pagan spirit still persisted as is proved in the Basilica of the Archbishop Doumetios unearthed by Mr. Alexander Philadelphus, Director of the National Museum at Athens. In 1915, Mr. Philadelphus undertook excavations at Nicopolis in the Epirus, six kilometres from Prevesa. The ruins of the city, including those of the Basilica, were discovered. The city was founded by Octavius Caesar after the naval battle of Actium. In the old days it was an important and artistic city; Augustus endowed it with all the privileges attaching to an imperial foundation. The result of all this was the finding of magnificent temples and baths and luxurious villas. The excavations were begun immediately on the liberation of the Epirus in 1913, directed by the Archæological Society of Athens. Nicopolis kept its prestige and wealth into the Byzantine period. It was St. Paul who established Christianity there, lived there and there founded his first community, consequently the city became an active centre of the new religion. The βασιλεὺς of Byzantium, such as Julian, Justinian and others, showed particular favour towards the city and Mr. Philadelphus has succeeded in bringing to light many monuments of this period<sup>(2)</sup>. The Basilica of Doumetios, unearthed in 1915, dating from the middle of the vi<sup>th</sup> Century A. D., possesses in the prothesis a mosaic pavement as admirable for the variety of its inspiration as for the beauty and perfection of its workmanship (Pl. X 2). It is almost intact and represents all creation, shot through with paganism. For us its border

<sup>(1)</sup> G. GALASSI, *Roma e Bisanzio*, p. 108.

<sup>(2)</sup> Alex. PHILADELPHUS, *Les fouilles de Nicopolis*, 1913-1926, Athens, 1933.



is particularly interesting, composed as it is, of four parts, the inner one in wave pattern framed by a chain of large medaillons, linked each to each by smaller ones, the larger containing various birds. This is then surrounded by a wide band representing the ocean full of fishes. Finally the whole is framed by a band of squares containing the Greek key and other designs. Beneath the main picture is an inscription in Greek to the effect that it is the work of the Archbishop Doumetios and represents the ocean and the earth surrounded by works of art and bearing all living and climbing creatures. If this mosaic were not dated by its inscription it could easily be ascribed to the period of Constantine when the art of mosaic was at its height. In the narthex of the same church the mosaic represents an amphora from which rises a vine in a semi-circular frame carried out in wave pattern; above this frame are nine peacocks, birds symbolising the immortality of the soul (Pl. XV 1).

On the road to Jannina, at the ninety-nine kilometre, a ruin was unearthed, showing the plan of a seminary or archepiscopal house, in which is a chapel whose pavement is also covered with mosaic showing the peacock, vine, dolphins, etc. There is an atrium beside the chapel surrounded by a colonnade of which only the bases of the columns remain. At the threshold is an inscription on the mosaic, much mutilated but which gives us the name of the founder of this building, the Archbishop Alkysson. He may have been either the successor or the predecessor of Doumetios. According to the workmanship of the mosaic one concludes he was rather his successor; the mosaic appears to belong to the vi<sup>th</sup> Century. It consists of a number of squares separated by a wide decorated band; the squares contain designs of various natural objects such as leaves.

Palestine, as a Roman province, was, from the artistic and domestic point of view, a reflexion of the life of the capital. In the course of recent years much excavating has been assiduously done throughout the country; these have yielded abundantly both as regards constructions unearthed and customs revealed. Many objects found prove that the art of the metropolis was widespread in the provinces but the things found are more rustic and worked with less skill. For example, a Roman villa discovered by the Catholics at

Sion (St. Peter in Gallicantu) has all the characteristics of a Roman construction, is provided with numerous buildings, porticos, fish ponds and so on. At the same time everything bears the imprint of a lower standard of skill than in Rome. Undoubtedly local workmen toiled at these edifices under the supervision of overseers sent from Europe.

The Empress Helena's expedition in search of the Holy Places resulted in the construction of a series of magnificent buildings. She brought masons and mosaics workers with their own materials from Byzance for their completion and embellishment. Eusebius, Bishop of Caesarea under Constantine the Great gives us, in his *Vita Constantini* an account of the construction of the basilicas erected by order of the Emperor. They were all constructed more or less according to the same plan, in the same style typical of the period, had the same setting and all contain the mosaics inseparable from buildings of their kind and epoch. Unfortunately, only lamentable ruins of these magnificent buildings have come down to us.

On the spot where the Holy Sepulchre stood a spacious basilica was constructed to cover it (Pl. XVII, c). It was destroyed and the present edifice belongs to a much later period, but in the Russian Hospice known as "the Russian Excavations", one can see more or less distinctly the remains of this church which was found, like the greater part of the remains of the sacred sites, by Father Antonin. Inside the threshold of the Gate of Judgment, near the remains of Herod's stairs, and in the room where the threshold is, are also the remains of a building of the time of Constantine, and even a few squat columns with massive capitals. A series of similar columns is to be found on the neighbouring property belonging to a Coptic baker. The experienced eye can easily distinguish the stones belonging to the Constantinian basilica by their dimensions and the manner in which they are cut.

The German excavations directed by Mr. Mader, and carried out from 1926 to 1928 at Ramet el Khalil, unearthed the ground plan of the basilica built by Constantine on the site of the Market of Mambre. The stones are cut in the same way and are of the same type as those just mentioned. The Basilica at Bethlehem, the Temple of the Assumption at Gethsemane and the Basilica Eleon on the Mount of Olives were built at the same time. The Church at Bethlehem was rebuilt in the vi<sup>th</sup> Century without destroying



the ground plan. On the contrary the new construction covered a larger area than the original had done, the plan of Constantine's basilica is completely enclosed inside that of Justinian.

Repairs in 1932 brought to light the remains of a mosaic pavement unique in Palestine<sup>(1)</sup>. After having taken up the existing pavement the excavators found the stones of the Constantinian building similar to those already found at Ramet el Khalil and in the "Russian excavations" at the Holy Sepulchre. These mosaics, though damaged, are of a beauty unequalled in Palestine. They were found in the nave but the best preserved are those found near the ikonastasis (Pl. XIII). There we see a sort of geometrically designed carpet covered with a complicated pattern. A double cord contained within two parallel lines, which, however, cross from time to time, traces different patterns, for example the key pattern, and surrounds octagons of which two contain designs of plants and animals while the others hold geometric patterns such as the double star. On one side of this is a triangle covered with vines bearing grapes. On one side of this triangle is another carpet bordered by a rich plant design. One may suppose that this carpet was the complement of the first and was of the same dimensions. In the middle it contains squares also covered with various geometric designs, including the wave pattern which is not found in the first carpet. If we refer to the ground plan of the building we find a round enclosure which was no doubt immediately over the Cave of the Nativity. This was apparently surrounded by several (four or five) octagons one inside the other. The two carpets and the triangle we have described are found between the third and fourth octagons. The necessity of arranging the whole pavement to fit the angles of the octagons no doubt accounts for the manner in which the carpets are disposed, and the presence of the triangle of vine needed to fill up the gaps.

The mosaic found in the nave forms two carpets, one continuing the other (Pl. XII). The longer is to the east containing six large squares each covered with its own complicated geometric design. The other carpet to the west unfortunately badly damaged and all we can distinguish is a border

<sup>(1)</sup> RICHMOND, *The Church of the Nativity*, Quart. of the Dept. of Ant., Palestine 1935, V, 9, 1936, VI, 2.

of acanthus. In the mosaic in the nave and that near the ikonastasis we find the design of plants and flowers which we have already found in the mosaics of Tunis and Oudna. The Byzantine artists working at Bethlehem revived the Hellenistic tradition unchanged.

Between these groups of two carpets, at the spot marked Q in Mr. Richmond's article in the *Palestine Quarterly* (Vol. V) on the plan XXXVI is another carpet covered with a geometric design with the inscription *ixθvs* in the middle (Pl. XI 3). The workmanship of this mosaic is much inferior and the tesserae are larger than the others found in the basilica. Particularly interesting to us is a small fragment of mosaic which has been found near the ikonastasis (Pl. XIV 3). It is part of a border and consists of five bands, the outer and middle ones containing a plaited pattern and the other two a wave pattern. These mosaics in the Church of the Nativity are in soft and transparent stones of all colours and of glass.

The excavations at Beit Jibrin have brought to light a Roman house with a mosaic near the entrance, consisting of an amphora from which comes a vine forming medallions containing birds of paradise, animals and field labourers. The interlaced decoration of this Byzantine work has been borrowed from Hellenistic art whose influence on Byzance has already been proved. From the technical point of view this mosaic must yield to the mosaics of Bethlehem, although it was done by Roman artisans. Another example of the craftsmanship to be found in Palestine in the III<sup>rd</sup> and IV<sup>th</sup> Centuries is to be seen in the Roman villa at Emmaus where the mosaics are blue-grey, indicative of Roman influence, as has been pointed out by RR. PP. Vincent and Abel<sup>(1)</sup>.

During the excavations on the site of the Basilica at el Hammam in 1932 it was noticed that under the pavement was another, strictly geometric in style and soberly decorated, resembling the pavement of the Roman bath at Gezer (Pl. XI 4). On the threshold between two chambers a little hiding place or cavity was found, containing different works of art and some pieces of bronze money bearing the inscription of *Constantius* (337-61), thus dating

<sup>(1)</sup> RR. PP. VINCENT et ABEL, *Emmaus*.



this pavement about the middle of the iv<sup>th</sup> Century<sup>(1)</sup>. The mosaic covering the upper pavement consists of two portions (Pl. XI 2). The larger represents a vine emerging from an amphora and forming medallions containing all sorts of living creatures, including a man on a donkey, and is surrounded by a rich border. The smaller portion shows personifications of the months of the year (Pl. XV 2). The workmanship is superb; each of the tesserae, which are very small, is perfectly adjusted and the surface is highly polished. It is ascribed to the middle of the vi<sup>th</sup> Century, since the monastery of Lady Mary at Beisan close by contains mosaics dated 568-569 and evidently inspired by those just described. The former were done by Byzantine workmen whereas the comparative roughness and the larger tesserae of the latter indicate the use of local labour. They are really an effort to imitate the neighbouring mosaics at el Hammam.

It is very probable that the pupils of the Byzantine craftsmen worked at this monastery and it is even supposed that among them was a certain monk Elias who was responsible for this mosaic.

During the excavations at Khirbet Asida, eleven kilometres north of Hebron, in 1932<sup>(2)</sup> a church was found containing a mosaic pavement. The design in the narthex is fairly simple, consisting of shells each containing a cross, in black, white and red. In the nave is a mosaic with a simple border. In the centre we see the vine emerging from an amphora and forming medallions containing animals and birds. There is one peculiarity which particularly interest us. The flowers we now see were given their present form at the time of the Ikonoclasts, having been originally faces and animals. This change has been made in a somewhat obvious fashion, the original lion, for example, being easily distinguishable in a flower. The probable date of this church is about the v<sup>th</sup> Century, since the mosaic border is exactly like that in the nave of the church of Apostles, Prophets and Martyrs at Djerash, dated 464-465 A.D.<sup>(3)</sup>. The shells and border of the narthex are identical with the mosaic in the church at Hit in Syria, dating from the v<sup>th</sup> Century.

<sup>(1)</sup> AVI-JONAH, *Quarterly of the Palestine Department of Antiquities*, V, 1 and 2, 1935.

<sup>(2)</sup> *Quarterly*, V, III, 1933.

<sup>(3)</sup> CROWFOOT, *Churches at Jerash*, p. 30, pl. XIII.

The workmanship of these mosaics is fairly primitive and the colours rather hard. Big tesserae are used, forty two to 0 m. 10.

At Suhmata during the excavations of 1932, a mosaic was found in the nave, of hexagonal, diamond and branched pattern. In the north wing there is a complicated guilloche border, and in the middle ovals and circles. In four of the circles are cruciform flowers. Near the entrance to the nave is an amphora with vine and two birds. The mosaic is very finely worked and most beautiful, of every imaginable colour. In the interlacing we see the Byzantine character, and, moreover, its Hellenistic origin. The Greek inscription bears the date 555 A. D.

A good example of the work of the v<sup>th</sup> and vi<sup>th</sup> Centuries in Palestine is found at el Hanniya, twelve kilometres southwest of Jerusalem<sup>(1)</sup>. In the nave of the basilica is a mosaic with a vine surrounded by a geometric border; in the atrium are Maltese crosses in black and red tesserae and also half circles in the same colours. Another example is to found in the synagogue at Isfiya not far from Mount Carmel, dating from the end of the v<sup>th</sup> or the beginning of the vi<sup>th</sup> Century, but where the craftsmanship is not so good. In the synagogue at Beth Alfa, belonging to the vi<sup>th</sup> Century, there are yet other examples.

In 1934 the pavement of a Byzantine basilica was found at Tell Hassan, covered with black and white tesserae in a design of cords, curves and shells<sup>(2)</sup>.

In the garden belonging to the Russian Mission at Jericho there is a mosaic of panels composed of interlacings forming medallions with a cross of flowers in the middle. Traces of ancient repairs can be seen here. The whole is surrounded with a guilloche border. On the white background is an inscription in grey tesserae reading as follows :

† Θήκη μακαριωτάτου Κυριακοῦ πρεσβ(υτερου)  
(καὶ) ἡγουμένου τοῦ (καὶ) συνστησαμένου. τὸ  
εὐαγὲς εὐκτήριον τοῦ ἁγίου καὶ ἐνδόξου μαρ-  
τύρου Γεωργίου (καὶ) Δωρησαμένω τῇ ἀγιῶτα

<sup>(1)</sup> BARANKI, *Quarterly of the Palestine Department of Antiquities*, V, III, 1933.

<sup>(2)</sup> *Ibid.*, V, 3, 1936.



τη Νέα ἐκ(κ)λησία τῆς ἐνδόξου Θεοτόκου  
ἐν Ἱεροσολύμοις Ἐτελεύτησεν μηνὶ Δεκέμβριου  
ἰά ἡδ(ικτιῶνος) ιε βασιλείας τοῦ δεσπότη  
ἡμῶν Φλαυίου Ἰουστίνου ἔτους το β †

TRANSLATION :

« This is the tomb of the Blessed Kyriac, priest and igumen, founder of the chapel of the holy and illustrious martyr George, our benefactor, as also of a new church of our most illustrious Mother of God at Jerusalem, who died the 11<sup>th</sup> of December in the fifteenth year of the proclamation and the second year of the reign of our lord Flavius Justinus (11<sup>th</sup> Dec. 566 A. D.). »

From the technical point of view this mosaic is indistinguishable from the others of the same epoch which we have examined.

At Little Galilee, in the Greek Convent on the Mount of Olives there is an interesting mosaic pavement in the little chapel. It was found in 1889. In design, colour and workmanship it greatly resembles the Palestinian mosaics of the vi<sup>th</sup> Century and so may be ascribed to this period. In the short inscription it bears there figures the name of one Susannah :

« Χ(ριστ)ὲ μνήσθητι τῆς δούλης (σου) Σούσαννας ».

Two similar mosaics must also be mentioned, one found in an Armenian house near the Damascus Gate in Jerusalem, surrounded by a simple guilloche border, with an inscription in Armenian opposite the door and contained within the border (Pl. XIV 1). The place of the inscription occupies shows that it belongs to a more recent date than the mosaic itself; otherwise it would be found included in the main design and near the door. Near the amphora from which rises the vine, are two peacocks. The vine forms medallions in which all sorts of birds are depicted between leaves and bunches of grapes. Behind the inscription is a piece of another mosaic with birds and a vase.

Another mosaic of the same time was found during the Great War at Shellal near Gaza (Pl. XIV 2). Although badly mutilated by Turkish soldiers who had to dig a trench through it, it still shows a border in Greek key pattern alternated by squares containing different small objects, it bears the

same type of design as that of the Damascus Gate but it contains alternate rows of different birds and beasts. In each case, in a line with the mouth of the amphora is a column of objects, bird cages, vases, etc. The same pale colours prevail in each case. There are Greek inscriptions top and bottom, the last words of the lines only remain at the bottom, but from the top we can calculate the date of the church to which it belonged as 561 A. D., enabling us to ascribe the Damascus Gate mosaic to the same period, especially in view of the fact that the colouring, subject and workmanship are similar. Of all the mosaics found in Palestine this type is the most widespread.

The American expedition led by Mr. Fischer at Jerash brought to light a series of churches in that beautiful Roman town. Only one of them, that consecrated to the Apostles, Prophets and Martyrs, belongs to the v<sup>th</sup> Century. 464-465 A. D. The others, all dated, were built in the middle of the vi<sup>th</sup> Century. The mosaics of their pavements are interesting but have the characteristics of provincial art, shown by the workmanship particularly. The tesserae are middling or large, according to the design, they do not rise beyond the traditional level.

To conclude our examination of Palestinian mosaics we will mention the Carmelite property on the Mount of Olives. These mosaics were described with such precision by RR. PP. Vincent and Abel, numbered in twelve fragments, that there is no need to describe them again since these pieces are poor in colour (white, black and red) and also in design. There are crosslets, diamonds, insignificant in conception and execution, all in glass. One only, Number 5, contains a design of leaves and bunches of grapes forming an oval<sup>(1)</sup> (Pl. XV 4).

Mosaics of geometric design are typical of the Italo-Byzantine art of the iv<sup>th</sup> to vi<sup>th</sup> Centuries, which was the result of Byzantine influence on Italian art. It is marked by the same clearness of outline, a certain sobriety of design which are the evident influence of Byzance, as in the Basilica of St. Clement at Rome.

<sup>(1)</sup> R. P. VINCENT, *Revue biblique*, 1911, p. 229; RR. PP. VINCENT et ABEL, *Jérusalem nouvelle*, p. 340; R. P. ABEL, *Revue biblique*, 1918, p. 558.



\*  
\* \*

After having given the description of the mosaic, in order to determine the date of our own, we must turn back to make an historical review of the Mount of Olives.

At the time of Our Lord and for a century after, the Mount was covered with olive trees, so thickly that the soldiers of Titus (70 A. D.) were obliged to cut them down to force a passage to Jerusalem, a labour taking four days. In 326-330 A. D. the Empress Helena erected the first temple on the highest point of the Mount, where Our Lord had ascended into heaven. It was a magnificent basilica which received the name Ὁ Ἐλαιών. We read a description of it in the work of Eusebius of Caesarea : « . . . Αὐτίκα δ' οὖν τῷ προσκυνηθέντι Θεῷ δύο νέως ἀφιέρου, τὸν μὲν πρὸς τῷ τῆς γενέσεως ἀντρῷ, τὸν δ' ἐπὶ τοῦ τῆς ἀναλήψεως ὄρους . . . . . πάλιν δ' ἡ μὲν βασιλέως μήτηρ τῆς εἰς οὐρανοὺς πορείας τοῦ τῶν ὅλων σωτήρος ἐπὶ τοῦ τῶν ἐλαιῶν ὄρους τὴν μνήμην ἐπηρμέναις οἰκοδομαῖς ἀνύψου, ἄνω πρὸς ταῖς ἀκρωρείαις παρὰ τὴν τοῦ παντός ὄρους κορυφὴν ἱερὸν οἶκον ἐκκλησίας ἀνεγείρασα νεῶν τε κ' ἀνταῦθα προσευκτήριον τῷ τὰς αὐτόθι διατριβὰς ἐλομένῳ σωτῆρι συστήσαμένη ἐπεὶ κ' ἀνταῦθα λόγος ἀληθῆς κατέχει ἐν αὐτῷ ἄντρῳ τοὺς αὐτοῦ διασώτας μυεῖν τὰς ἀπορρήτους; τελετὰς τὸν τῶν ὅλων σωτήρα. βασιλεὺς δὲ κ' ἀνταῦθα παντοίοις ἀναθημασί τε καὶ κόσμοις τὸν μέγαν ἐγέραιρε βασιλέα. καὶ δὴ δύο ταῦτα μνήμης ἐπάξια, αἰωνίου σεμνὰ καὶ περικαλλῇ καθιερώματα ἐπὶ δύο μυστικῶν Ἑλένη αὐγούσια Θεῷ τῷ αὐτῆς σωτῆρι Θεοφιλοῦς βασιλέως Θεοφιλῆς μήτηρ, εὐσεβοῦς τεκμήρια διαθέσεως ἱδρυτο δεξιὰν αὐτῇ βασιλικῆς ἐξουσίας τοῦ παιδὸς παρασχομένου. » (*Vita Constantini*, III, 43, HEIKELED, p. 95.)

#### TRANSLATION :

« Soon, therefore, (Helena) consecrated two temples to God whom she adored. One in the cave of the Nativity and the other on the Mount of the Ascension . . . . .

« And behold the mother of the Emperor in memory of the mounting into heaven of the Saviour of the Universe, exalted herself by splendid edifices

on the Mount of Olives, above, on the summit, near the crest of the whole mountain, (she) erected the sacred house of the church, after having founded there a temple of prayer to the Saviour, who loved to stay in that place; this contains the veritable report, over the same cave where the Saviour of all initiated the chosen into the mysterious ceremonies.

« The king, therefore, in that place, by all kinds of offerings, and most magnificent, erected a great Royal Habitation. Therefore these two monuments, the worthy-of-eternity, modest, magnificent august Helena, the mother who loves God, of the king the lover of God, in founding, erected on the mystic spots to God Himself the Saviour, as witness of her pious affection with the help of the royal treasure of her son the donor<sup>(1)</sup>. »

Gregory of Nyssa, Cyril of Jerusalem and Basil the Great and a long series of pilgrims have praised the beauties of this church. In 333 A. D. for example, few years after its construction, the Pilgrim of Bordeaux visited Eleon and reported that it was built by Constantine at a short distance from the place of the Ascension. Eusebius affirms that the basilica was built ἄνω “above” the ἄντρον or cave, near the culminating point of the whole summit of the mount. By the words παρὰ τὴν τοῦ παντός ὄρους κορυφὴν “culminating point” he understands the place of the Ascension, since the topography of the summit shows that this place is already at the western point. It would be absurd to imagine that Eusebius, who supervised the building of the basilica, did not know this. Moreover, for him, the place of the Ascension, marked by the print of Our Saviour's foot, remains always the culminating point in spite of its being 811 metres high while the real summit is 828 metres above sea level. As already mentioned, the basilica was constructed above a cave. This was a spot greatly venerated as the place where Our Lord had taught his disciples. The basilica was built according to the general plan of buildings at that period and was a sort of sister church to the Basilica at Bethlehem. It was very spacious, had an atrium, porticos, propylee, exedra and dependences.

Between 326 and 378 A. D. Poemenia, a Roman matron, built a church on the place of the Ascension which is known as Imbomon, derived from the

<sup>(1)</sup> EUSEBIUS OF CAESAREA, *Vita Constantini*, V, II.



Greek ἐμβαλῶ “to go in” “to enter”. This word was introduced by St. Silvia<sup>(1)</sup> and somewhat mutilated in the common tongue of the period as so often happens. Hence the philological scaffolding erected by R. Father Abel to explain it<sup>(2)</sup>, is useless because the simplicity of the expression “entrance” of Our Saviour into heaven is so characteristic of the Greek language. All the descriptions of Imbomon, of which there are many, are unanimous as to its locality, all indicate the footprint which is still visible on the spot; but to determine that the place in question is the highest spot, the true summit of the hill, is to make nonsense of the topography of the Mount of Olives.

Imbomon was a splendid edifice, round, surrounded by a portico with a terrace giving on to Jerusalem on the East. The terrace ended in a marble staircase going down towards the Holy City. It is very probable that this staircase formed part of that described by Nehemiah in the Bible, cut out of the rock, of which seven steps are at the foot of the mount at Russian Gethsemane and the other six on the other side of the valley Kedron in the Greek Gethsemane<sup>(3)</sup>. The cross which surmounted Imbomon shone over the valley of Kedron and was seen from afar, the lanterns which lit the portico and the terrace were visible from the town. St. Silvia of Aquitania has left a description of the solemn processions, of the long prayers and hymns chanted on Holy Thursday in the underground cave of Ἐλαιών :

«Item quinta feria . . . . . omnes vadent in Eleona in ecclesia ea, in qua est spelunca in qua ipsa die Dominus cum apostolis fuit. Et ibi usque ad hora noctis forsitan quinta semper aut ymni aut antiphonæ aptæ diei et loco, similiter et lectiones dicuntur, interpositæ orationes fiunt, loca etiam ea de evangelio leguntur, in quibus Dominus allocutus est discipulos eadem die sedens in eadem spelunca, quæ in ipsa ecclesia est. Et inde hora noctis forsitan sexta itur susu in Imbomon cum ymnis in eo loco, unde ascendit

<sup>(1)</sup> GEYER, *Itinera Etherie*, V, II, p. 83.

<sup>(2)</sup> VINCENT et ABEL, *Jérusalem nouvelle*, V, II, p. 384.

<sup>(3)</sup> Prof. G. LOUKIANOFF, *Les lieux historiques dans les propriétés russes de Palestine*, *Bulletin de l'Institut d'Égypte*, 1931-32.

Dominus in cœlis. Et ibi denuo similiter lectiones et ymni et antiphonæ aptæ diei dicuntur, orationes etiam ipsæ quæcumque fiunt. . . . Ac sic ergo cum cœperit esse pullorum cantus, descenditur de Imbomon cum ymnis et acceditur eodem loco ubi oravit Dominus. . . . i. e. at Gethsemane.»

The other eyewitnesses of the iv<sup>th</sup> to the vii<sup>th</sup> Century give us no indication of exactly where ὁ Ἐλαιών stood.

Eusebius, Sylvia and others indicate the cave where Christ remained with His disciples the last days of His mortal life but no one mentions that it was here that the “Our Father” was first said. This version appeared only later, in the Middle Ages.

In 378 A.D. Melania the Elder, the Roman, founded a convent for fifty persons and a hospice for pilgrims near Ἐλαιών and Imbomon. She also had a big tank made there. In 386-388 A.D., Innocent, called the Italian, a friend of Eusebius, was ὁ πρεσβύτερος τοῦ Ἐλαιῶνος, that is, priest at the basilica, and built almost next to it the Martyrion where rested the relics of St. John the Baptist. Palladius, author of the “Story of Lausus” visited it at that period and wrote : “Εἰσῆλθεν εἰς τὸ μαρτύριον ἑαυτοῦ ὁ ὁκοδομηκεὶ αὐτός ἐν ᾧ λείψανα κατακεῖται Ἰωάννου τοῦ βαπτιστοῦ”.

“He entered in the Martyrion that same building where repose the relics of St. John the Baptist”.

According to the evidence of the time, the Martyrion was one of the dependences of Ἐλαιών.

In 438 A.D. Melania the Younger rebuilt a convent with a church, known as the Apostoleon near Imbomon. At both establishments Roman usages were strictly observed; the liturgy, the divine service and the rites were carried out as in Rome, everything was as in Rome. Melania the Younger had baths built with the money she received from Lausus, Great Chamberlain at the Court of Byzantium<sup>(1)</sup>. In the life of St. Peter the Iberian there is a valuable indication that the institutions founded by St. Melania the Younger were on the Mount of Olives near Imbomon<sup>(2)</sup>.

<sup>(1)</sup> *St. Milanie*, ed. G. Goyau, p. 163. — <sup>(2)</sup> *St. Peter the Iberian*, p. 28.



Near this time, Eudoxia, wife of Theodosius II, was exiled after her divorce by her husband and arrived at Jerusalem in 443 A.D. and settled on the Mount of Olives where she died in 460 A.D. She was accompanied by Theodosia, her lady in waiting, who continued to inhabit the buildings erected by Eudoxia and died there later. The Empress Eudoxia took part in the religious life of the Mount of Olives. When the cross which surmounted Imbomon was burnt, she ordered another to be erected, of brass<sup>(1)</sup>. She should have been present at the consecration of the Apostoleon of St. Melania the Younger, but sprained her ankle on entering the church.

Outside the church in the Russian convent is a mosaic, now in the house of the Mother Superior (Pl. II 2). It is a fragment in big white stone tesserae with two ovals in black and the following Greek inscription :

Θεοδοσίας τῆς ἐνδο  
ξοτατς κουβικουλα  
ριας

of "Theodosia, most illustrious lady-in-waiting".

The three lines of the inscription are underlined in mosaic but are mutilated. The last line is flanked by flowers. The epitaph found in the Russian Museum bearing the name Theodosia does not refer to the lady-in-waiting, but to some other person, since it is dated 592 A.D. one hundred and thirty two years after the death of the Empress Eudoxia. In all probability the place where the former inscription is found is where she lived with Eudoxia.

About this time, according to the testimony of Theodoric, there were twenty four churches on the Mount of Olives. The number of monasteries and anchorholds for hermits living in separate caves, increased to such an extent that soon the whole mount, to the very brook Kedron, was entirely peopled. The pilgrim of Plaisance tells us of his astonishment at the multitude of hermits. The Emperor Justinian founded on the Mount of Olives

<sup>(1)</sup> JEAN RUFUS, *Placophories*.

a monastery and rebuilt the ones which were falling into ruins. One of these was at Little Galilee. The mosaics there that we have described above are the remains of Justinian's monastery. We also have the name of Abramius, superior of the monastery. Near the chapel now covering the mosaics is the tombstone bearing the name of Theogenes, the Bishop, Hilarios, Timotheos, Gorgionios. Here also was the convent of Our Lady founded by Justinian.

In 614 A.D., during the destruction of Jerusalem, Kosroes laid waste the Mount of Olives and sacked the churches on it but Imbomon and Ἐλαιῶν also were re-established by Modestus as we learn from Bernard the Monk. In the memoirs of Epiphanius, russian pilgrim of ix<sup>th</sup> Century, we read that the Basilica was destroyed by fire rather than from the pillage. Imbomon was rebuilt by Modestus in a different and more modest way and not on its exact former spot<sup>(1)</sup>.

Over the place of the print of Our Saviour's foot was a small old Byzantine church, replaced by the Crusaders with an octagonal chapel still visible. The crusader Tancred and his soldiers took the Mount of Olives in 1099 A.D. In 1102 A.D. Ἐλαιῶν was already in a ruinous condition. The Russian igumen Daniel tells us that he saw a very big church under the altar of which was a cave where Our Lord had taught the "Our Father"<sup>(2)</sup>. This is the first time this version appears. The igumen measures the distance from Gethsemane to Imbomon as three arrow flights. He also mentions that from Ἐλαιῶν to the place of the Ascension the distance was ninety sages, or about two hundred metres<sup>(2)</sup>. In our time the Arab village which swept away all traces of Christianity from the Mount of Olives, surrounded, but spared, the Crusaders' chapel at Imbomon, after the monastery built around the chapel had been destroyed. The place of the Ascension, marked by the print of Our Saviour's left foot in the rock, showing the toes much depressed, is guarded by the Arabs with great reverence. Over the footprint is an opening in the roof.

<sup>(1)</sup> EPIPHANIOS, *Memoirs on Jerusalem and its holy places*, ed. Wassilievsky, 1886. Note 69, pp. 206, 7, 8, 9.

<sup>(2)</sup> Igumen DANIEL, *Pilgrimage to the Holy Places*.

*Mémoires de l'Institut d'Égypte*, t. XLII.



With the Crusades came new inhabitants, the Armenians, many of whom arrived in the ix<sup>th</sup> Century. Their convents were rich and numerous. They used the ruins found in abundance. The mosaics of the Russian convent and those of Little Galilee still bear proofs of their usurpation by the Armenians.

There were twenty five steps leading from Imbomon to the cave of St. Pelagia. The word "near" or its equivalent was used by the many pilgrims of the Middle Ages who have left us descriptions of the Mount of Olives, although in every other respect their accounts are so contradictory as to be utterly unreliable. However, they all use such expressions as "a stonethrow" when they speak of the site of Ἐλαιών. Among them may be mentioned Saewulf (1102), Theodoric (1172), Jean Phoca (1177) and Burchard of Mount Zion (1282). This is clear enough to anyone who knows the topography of the Mount of Olives. The dimensions of the summit are so limited that no matter what direction you take from Imbomon you cannot go far.

It has been irrefutably proved by psychologists as well as by common experience that we see the same event differently according to circumstances and individual character. Even stationary objects displace themselves in our memory as we see in the conflicting evidence in street accidents. The literature concerning pilgrimages to the Holy Places offers a striking example of this. Each pilgrim tells his own story and sometimes it is a most unexpected one. One, for example, has seen the House of the Last Supper on the Mount of Olives; another has found the cave where the "Our Father" was first said; the third saw the grotto of the actress Marguerite who is known as St. Pelagia and took it to be that of St. Mary of Egypt; the fourth saw the print of the "right" foot of Our Lord whereas the existing print is of a left foot; the fifth tells us that St. Pelagia washed Our Saviour's feet. After this it is not surprising that the pilgrims lose their bearings and confuse the points of the compass. One finds the Mount of Olives to the North of Jerusalem, another finds the Mount of Scandal east of the Mount of Olives. So as not to come a cropper among the Palestinian hills it is better to ignore the geographical testimony of these early tourists.

In their voluminous work the Revd. Fathers Vincent and Abel give an exhaustive inventory of the fruits of their excavations in 1910, with a minute

description of every stone found, in the certitude that they had found Ἐλαιών in the Carmelite estate. This they express in the words "without any possible doubt", proving their conclusions from the literature concerning the question<sup>(1)</sup>.

It remains to indicate a few inexactitudes which have found their way into their hypothesis. In quoting Eusebius, Father Abel makes a mistake, saying "The Ascension is, in effect, at a higher level than Eleon" (p. 384). But where does he get this from? ἄνω πρὸς ταῖς ἀκρωρείαις παρα τὴν τοῦ παντός ὄρους κορυφὴν . . . . "above, on the sommet, near the crest of the whole mountain". That is ἄνω = above, or on the summit. If it had been necessary to indicate the action of coming down, as Father Abel wants to show, Eusebius would have put κάτω = down. In the same way, the passage from St. Silvia, quoted above, "itur susu", etc. is employed with the same meaning "one goes up to" or "to the summit". The word *susu* or *sursum* has two meanings "higher" and "on the same level". Here it is the second which is used. If Silvia had meant "to go up" she would have used *ascendere* as she uses *descendere* later on for "to go down". Both Eusebius and Silvia point out that the basilica was over a cave or spelunca. The two words mean the same, a subterranean cavity, natural, or at least cut in the living rock, and more or less hidden. Eusebius does not use *κρύπτη* meaning an underground tomb or grotto either, but *ἄντρον* which is far from being the same thing.

Now let us see a little what has been found on the Carmelite estate. Father Abel says (*Jerusalem*, vol. II, p. 389) "A chapel 5 m. 50, long on one side ending in an apsidol, paved with mosaic in three colours; two tombs containing the bones of thirty people, open to the side of the apsidol". "The ruins are those of an elegant and well cared-for edifice." It is clear that this place is roofless and without walls; it needs a good deal of imagination to make a cave out of this. In her memoirs St. Sylvia says that she has seen a "mysterious" cave (spelunca). Captain Guillemot, who directed the excavations there, declared he had not been able to find Eleon in 1870,

<sup>(1)</sup> VINCENT et ABEL, *Jérusalem nouvelle*, p. 337-360.



and Father Cré, who describes the excavations, is of the same opinion. He was searching for the ruins of Eleon and was willing to buy the Russian estate at any price in the hopes of doing so.

The site of the Carmelite church—the pretended Eleon—has a very limited space (60 m. 48, or about 63 yds) in length. It is inclined towards the west (Pl. I 1). These foundations were very weak to support such a huge basilica as Eleon. Not a stone was found which bore the *Cyclopean* character of Byzantine building, only little pieces of fine marble were discovered. If St. Helena had really built her basilica on this spot it would have been illogical on her part to have chosen such an inconvenient and restricted site on the Mount. She was the first there and had the whole summit, flat and lending itself excellently to her purpose, on which to raise her edifice. The dimensions of the Basilica of the Nativity at Bethlehem, which was being built at the same time and on the same lines, are more than a 100 metres longways (Pl. XVII 2). One may be fairly certain that Eleon was not very much smaller if at all.

Now for an “irrefutable proof”. As an irrefutable proof that the remains of the Eleon are in the Carmelite property Father Vincent indicates the finding of a small fragment bearing in Latin uncials containing words from the “Our Father”. He says that Theodoric saw this actual stone (1172 A. D.) (Pl. XIV 4). How has it happened that, in a Greek basilica, built by a Greek Empress, a prayer came to be inscribed in Latin? In the account of the construction given by Eusebius in Greek there are no mentions of “Our Father”. This “proof” of Father Vincent’s seems to me to be very weak.

The legend of the “Our Father” having been first said at Eleon does not exist before the time of the Crusades, as we have already noticed. Contemporary writers and witnesses nowhere mention it. Why then, do Latinists, so severe to Orthodox property, as for example, Abraham’s oak at Mambre or Little Galilee as the place of the Hospice of the Galileans at the time of Our Saviour, which according to them are traditions first sprung during the Crusades, not exercise the same severity towards themselves? They forget their observations when it comes to their own case. The Orthodox tradition as to Little Galilee, goes back to the III<sup>rd</sup> and IV<sup>th</sup> Centuries and is based on

the Gospels; Justinian restored a basilica there so we know it was current in his time. Thus the bantering tone of Father Abel does not seem called for in this question.

The small mosaics in Latin style found on the spot are so miserable, especially as compared with those of the Basilica of the Nativity at Bethlehem, that they could surely never have decorated the basilica on the Mount of Olives, one of the finest examples of Byzantine architecture (Pl. XII, XIII, XV 4).

According to all appearances, the ruins in the Carmelite estate belong to the convent of Saint Melania; the great tank is a convincing proof, and Father Abel is of the same opinion (see p. 389 of *Jerusalem*). It is to be regretted that Melania the Roman, venerated alike by Orthodox and Latin, a highly cultured lady and Roman matron, who did her best to preserve everything about her “as in Rome”, has had to emigrate because of a chimera contrary to history and to logic! Imbomon was a Roman structure. In all times and places foreigners living in a country strange to them have tended to group themselves together in colonies in their new land. So it was around Imbomon, a well-defined Roman colony. The Byzantine Empress Eudoxia could live nowhere else but in the neighbourhood of the Imperial Basilica; her first lady-in-waiting, Theodosia, had to live with her or close at hand. Where her house was we have seen already by the mosaics bearing her name (Pl. II 2). The decline of the power of Byzantium caused Ἑλαιοῶν to be neglected. The Armenians usurped it in establishing themselves there; the original materials were employed by them and later by the Arabs, who were still selling the remains of the huge stones during the last century.

We can now specify the period of the mosaics in the Russian museum, basing our findings on our study of the art of mosaic (Pl. V, VI, VII). Those of Palestine belong to the VI<sup>th</sup> Century, apart from those of el Hammam (IV<sup>th</sup> Century) and those of the Basilica of the Nativity at Bethlehem which are actually dated 326 A. D. It would not be difficult to fix ours accurately by a comparison with the others. Here are the characteristics of that superb specimen of mosaic art.

1) The design is of pronounced classical type. The perfect realism of the symbolic animals is also classical. At Saint Costanza we see them repeated



almost exactly. On the ceiling there is the same type of medallion, sometimes round, sometimes a concavesided heptagon (Pl. XI 1).

2) The geometrical ornaments are in full classical style, such as we find in the Vatican mosaics (Pl. XV 3) or the Baths of Caracalla. The conches are like those at Bethlehem. The geometric design near the ikonastasis is found in our mosaic also (Pl. XIV 3). The mosaic of the "prothesis" towards the north of the museum mosaic resembles that found in the Bethlehem basilica behind the columns towards the south.

3) The richness of the colouring, with grey-blue predominating, indicates antique influence.

4) The workmanship is unequalled in all Palestine except in the basilica at Bethlehem.

In a word, our mosaic is without any doubt the remains of a pavement belonging to the finest period of that art, the time of Constantine the Great, and it is contemporaneous with that of Bethlehem.

The mosaics of the funeral chapel belong to the same century (Pl. II 1, III, IV). They are slightly more modest in conception and in execution, though having the same characteristic. It is quite possible that the work was done under the supervision of imperial overseers. In all probability this pavement is that of the Martyrion built by Innocent the Italian 386 A. D. in which to keep the relics of Saint John the Baptist. As we have already said, the Martyrion was one of the dependences of Eleon.

What edifice of the time of Constantine and Helena arose on the very summit of the Mount of Olives, and could have been embellished with such a splendid pavement? If we remind ourselves that the mosaic have in their neighbourhood a cave of two chambers, the answer is obvious.

The mosaic of the apse of the Church of Saint Pudentiana (Pl. XVI 1, 2) in Rome shows us the outside of Eleon, in the usual conventional perspective of mosaic. It is seen to be to the east of Imbomon, behind and a little above it. The descriptions given by Saint Silvia and others now become quite clear. The processions they tell us of began at Eleon, followed a colonnade to Imbomon and from there descended to Gethsemane.

We will now go over the remains of the Constantinian period which are to be found on the Mount of Olives, considering also exactly where they

are situated in the estate of the Russian Convent. With their help we shall, taking the Basilica of the Nativity into consideration, be able to reconstruct Eleon fairly easily (Fig. 5). We have :

a) A surface at least 300 by 60 metres, purposely levelled for the construction of these monuments, where it was easy to build not only the basilica of which we have spoken, but numerous dependences of Eleon, the Martyrion of which Innocent the Italian tells us, the Palace of the Empress Eudoxia, portico clergy houses, etc.

b) The remains of a *marble pavement* (a) found in the modern church of the Ascension, indicating the outer court of the Basilica, which was unroofed.

c) The *bases of two columns* (b, c) in yellow marble, about 0 m. 45, in diameter, found beyond the paving of the solea at a height of 0 m. 30 above the courtyard. These bases are five metres apart. There is, moreover, a third base 2 metres in front of the

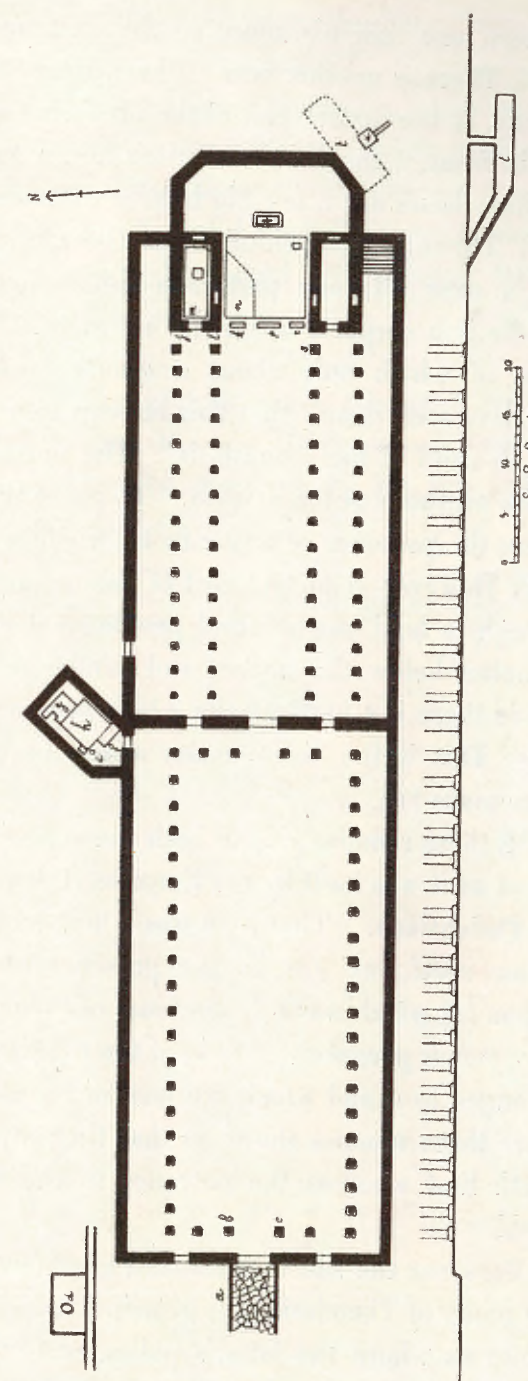


Fig. 5. — Suggested plan of the Basilica of Eleon, 326-330 A. D.



western one, slightly more to the west again, outside the marble paving.

d) There is another row of *four bases of columns* (*j, l, s*) of the same kind exactly, at the eastern end of the platform, 90 metres east of the first. They are in front of the Archimandrite's house and are 5 m. 25 apart. In front of these bases are a few big broken columns, prostrate, about 5 metres long.

e) Three metres behind these bases is the *big mosaic* (*m*) 10 metres by 8 1/2 over all; one part is a simple geometric design (*n*), and in the middle is a carpet, originally 10 metres by 8 of complicated design and form of which only about a quarter remains (7 m. 35 by 3 m. 50). We have seen clearly that this belongs to a Constantinian basilica and that it was in front of the ikonostasis. The mosaics, in a separate room, was part of the prothesis of the basilica. To prove that it formed part of the Basilica of Eleon the presence of a *cave* in the vicinity is necessary.

f) However, 5 metres east of this mosaics there is in fact a *cave* (*t*) roomy enough to hold one hundred people, and hollowed out of the rock to a level 5 metres below the surface and similar to the cave of the Nativity (Fig. 2). Inside there is a particularity which proves that it belonged to the basilica.

g) This is the *Constantinian mosaic* pavement afterwards usurped by the Armenians (*u*).

All these remains give us both the possibility and the right of reconstituting Eleon as it was built by the Empress Helena and as we see it in the mosaic of St. Pudentiana. That is, it was a long basilica with three naves; but besides Eleon itself, we are in the presence of the Martyrion of Innocent the Italian (*e*) which was a dependence of Eleon, as we saw above. We still have *three mosaic pavements* (*f, g, h*) of the iv<sup>th</sup> Century, as was proved above, which belonged to it and which are now in the mortuary chapel. The direction of these three mosaics shows us that the entrance to the Martyrion was on the North East whereas the entrance to the basilica itself was on the West as usual.

Moreover the site of the *mosaic of white tesserae* with an inscription bearing the name of Theodosia (*d*), principal lady-in-waiting to the Empress Eudoxia, shows us where the latter's palace was, that is, about 18 metres north of the principal entrance to Eleon. The altar must have been over the cave, where there is now a platform; the remains of the columns in front of the

museum to the east formed part of the principal nave; the bases found on the solea were part of the western portion of the colonnade.

Among the collection made by Father Antonin, and now in the museum, are numerous religious objects belonging to the iv<sup>th</sup> Century but we cannot base any of our proofs on them as we know nothing of the place or circumstance of their being found. On his death, Father Antonin's papers, archives, diary, etc. were sent to the Holy Synod at Petrograd and it is not known what has become of them or if they still exist.

I should be ungrateful if, in ending my eight years' labour, I did not invoke with gratitude the name of the late Meletios II, Pope and Patriarch of Alexandria, who alone encouraged me in my work by his full understanding of its importance for the Orthodox Church.

Elizabeth LOUKIANOFF.

Cairo (Egypt), 21 May 1937.



## BIBLIOGRAPHY.

- ANASTASE D'ARMÉNIE. — Archives de l'Orient latin.
- ANTIOCHOS STRATEGIOS. — Prise de Jérusalem par les Perses.
- ANTONIN (Arch.). — Mémoires d'un pèlerin au Mont Sinaï (en russe).
- ARCULT. — Pèlerinages.
- AVI-JONAH. — Mosaic pavement in Palestine. Quarterly of the Palestine Dept. of Antiquities, 1933-35.
- BAYET. — L'art byzantin.
- BERCHEM-CLOUZOT. — Mosaïques chrétiennes.
- BLANCHET. — La mosaïque.
- CABROL-LECLERQ. — Dictionnaire archéologique chrétien, col. 2365. Jérusalem.
- CHERCHÉL. — Inventaire. Algérie, n° 435.
- CROWFOOT. — Churches at Jerash.
- CYPRIEN (Arch.). — « Père Antonin Kapoustine. » Belgrade, 1934.
- DANIEL (I.). — Pèlerinage aux Lieux Saints (en russe).
- DIDRON. — Annales archéologiques.
- DIEHL (Ch.). — L'art byzantin.  
— L'histoire de Byzance.
- EPIPHANIOS. — Memoirs on Jerusalem and its holy places. Ed. Wassilievsky. S. P. B. 1886.
- EUSEBIUS. — La vie de Constantin.  
— Onomasticon.  
— Demonstrationes Evangel.
- FEDERLIN. — Terre sainte, 1901.
- FITZGERALD. — Quarterly of the Dept. of Ant. Palestine, 1931.
- FLAVIUS (I.). — Antiquitatem Judaicatum.  
— De Bello Judaico, 1914.
- GALASSI (G.). — Roma e Bisanzio. Anno VIII. R. Libr. dello Stato.
- GANNEAU (Cl.). — Revue critique, 1884, p. 263.
- GERMEL-DURAND. — Revue biblique, 1892, p. 571.
- GERSPACH. — La mosaïque.
- GEYER. — Itinera.
- GUÉRIN. — Description de la Palestine.
- HINKS. — « Mosaics » (British Museum Catalogue).  
— Inventory of the Mosaics of Gaul and Africa (Paris VII).
- HORNING (R.). — Verzeichnis von Mosaïken aus Mesopotamien, Syrien und Palästine, 1909.
- JÉRÔME (Saint). — Commentarii ad Jerusalemum.
- KHITROVO (B.). — Itinéraire russe.
- KONDAKOFF. — Voyage archéologique en Syrie et en Palestine 1904 (en russe).
- LAGRANGE (Père). — 1895, p. 93, 95, 437.



- LAURENT. — Peregrinatores medii ævi quatuor.
- LEMAIRE. — Revue biblique, 1934.
- LOUKIANOFF (Élis.). — Les lieux historiques dans les propriétés russes de Palestine, t. XIII, session de l'Inst. d'Égypte, 1931-32, 1932-33.
- LOUKIANOFF (G.). — Au Mont de Sinaï. *Semaine égyptienne*, 1931, n<sup>os</sup> 13, 14, 15, 16, 19, 20.
- Les lieux historiques dans les propriétés russes de Palestine. *Bulletin de l'Inst. d'Égypte*, 1931-32.
- MACALISTER. — Excavations of Gazer.
- Report of the Mosaics from the Mount of Olives. Quarterly of the Dept. of Ant. in Palestine, 1931.
- MADER. — Les fouilles allemandes à Ramet el-Khalil, 1930, R. B.
- MIGNE. — Pères grecs.
- MILLET. — Monuments byzantins de Mistra.
- MUNTZ. — Notes sur les mosaïques chrétiennes de l'Italie (R. A. 1874-91).
- S. Constance à Rome (R. A. 1875, p. 224-30, 273-64).
- Les pavements historiques (R. A. 1876, p. 400-13, 1877, 32-46).
- S. Constance à Rome. Nouveaux documents, 1878, p. 353-367).
- Altchristliche Basiliken.
- NARON. — Synagogues.
- ORFALL. — Gethsémani.
- PHILADELPHUS (A.). — Nicopolis.
- RENAN. — Mission de Phénicie.
- RICCI (C.). — Appunti per storia del mosaico.
- RICHMOND. — The Church of the Nativity. Quarterly of the Dept. of Ant. Palestine, 1936.
- SAEWULF. — Itinera.
- SALZBERG. — Altchristliche Baudenmale.
- SCHULTZE (V.). — Sarcophage und Grabinschriften aus Jerusalem. Z. D. P., 1881.
- SOZAMÈNE. — Historica ecclesiastica.
- SPRINGER (A.). — Handbuch der Kunstgeschichte, VII, 1898.
- STRZYGOWSKY (Jos.). — Ursprung der Christlichen Kirchenkunst, 1928.
- TOBLER. — Descriptiones Terræ Sanctæ.
- TEXIER (Ch.). — Architecture byzantine.
- THOMSON (P.). — Palästinaliteratur, 1904.
- VINCENT et ABEL (RR. PP.). — Emmaüs.
- Jérusalem nouvelle, 1914.
- VOGÜ. — Les églises de Terre sainte.
- WILPERT. — Die Romischen Mosaiken und Malerein der Kirchlichen Bauten vom IV-XIII Jahrhundert, vol. III.
- WULFF. — Die Bysantische Kunst.

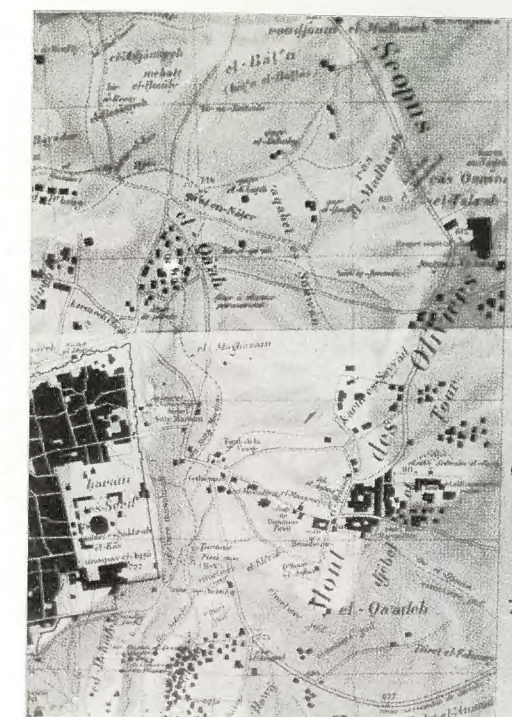
## PLATES





1. General view of the summit of the Mount of Olives from the Russian Tower.

- a) Imbomon.
- b) Carmelite convent.
- c) Russian convent.



2. Topographical plan of the Mount of Olives.

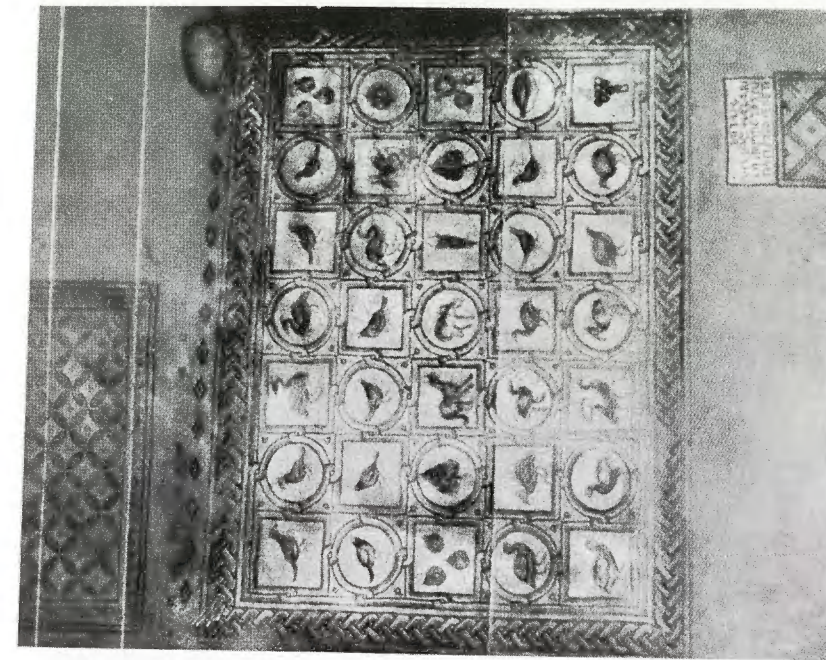


3. Present Russian church of Ascension.



4. Archimandrite's house.



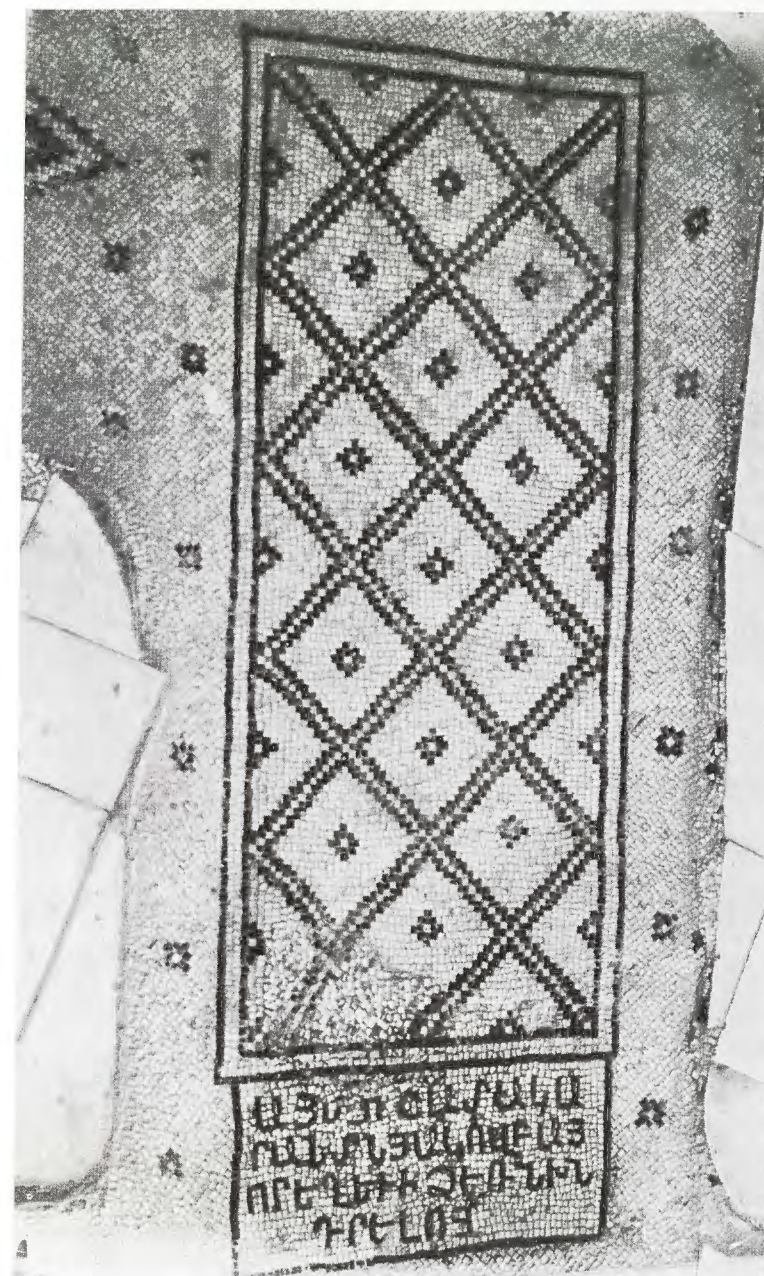


1. General view of mosaics (*f, h, g*) in the mortuary chapel formerly «Martyrion», 386 A. D.



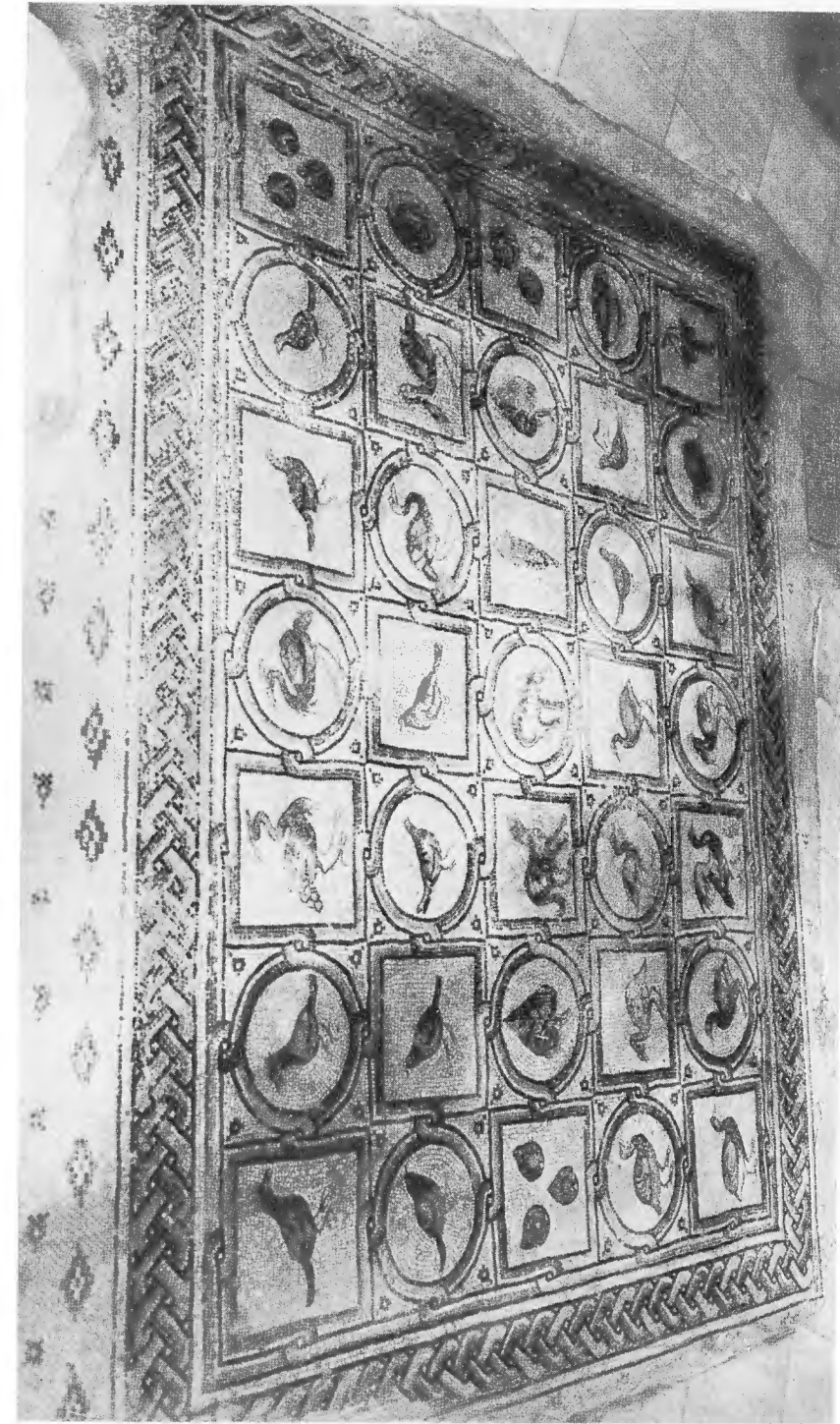
2. Oval fragment in the house of Mother Superior in the Russian Convent bearing the name of Theodosia, lady-in-waiting (*d*) Vth s. A. D.





Mosaic (g) of the mortuary chapel formerly «Martyrion», 386 A. D.





Central mosaic of the mortuary chapel formerly «Martyrion», 386 A. D.





Mosaic in the cave (n) 326-332 A. D.





Mosaic in the Museum of the Russian convent at the Mount of Olives, 326-330 A. D.  
(General view.)





Mosaic in the Museum of the Russian convent at the Mount of Olives, 326-330 A. D. (Detail.)





1. Mosaic at Olynthos, Vth or IVth s. B. C.



2. A Fayoum portrait (Collection Graf at Vienna), Ist, IInd s. A. D.



3. Mausoleum of Galla Placidia at Ravenna, 450 A. D.



4. Delos mosaic IIIrd s. B. C.

*Photo by C. Nodéff.*

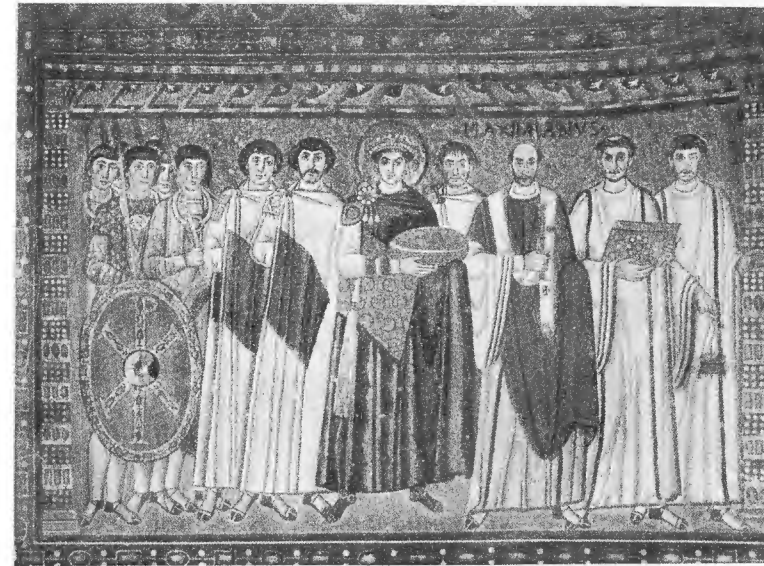




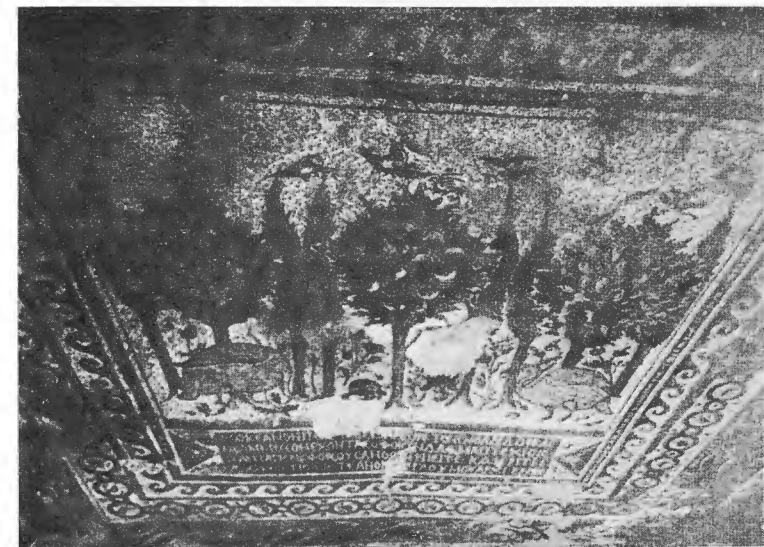
1-2. Delos mosaics, IIIrd s. B. C.

Photo by G. Nedeff.





1. Mosaic in the church of St. Vitale at Ravenna, VIth s. A. D.



2. Pavement mosaic in the Basilica of Doumetios at Nicopolis, VIth s. A. D.

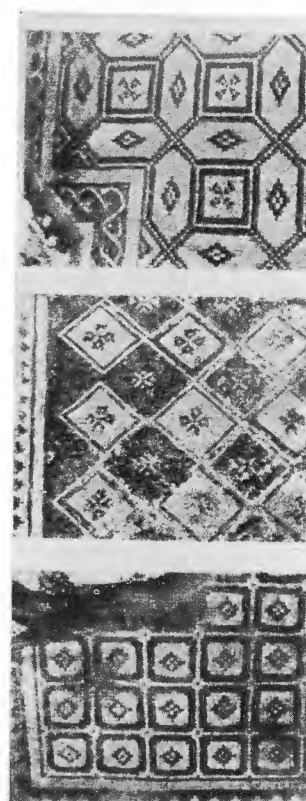




1. Ceiling Mosaic of St. Constanza at Rome, 330 A. D.



2. Upper pavement at el-Hammam, VIth s. A. D.

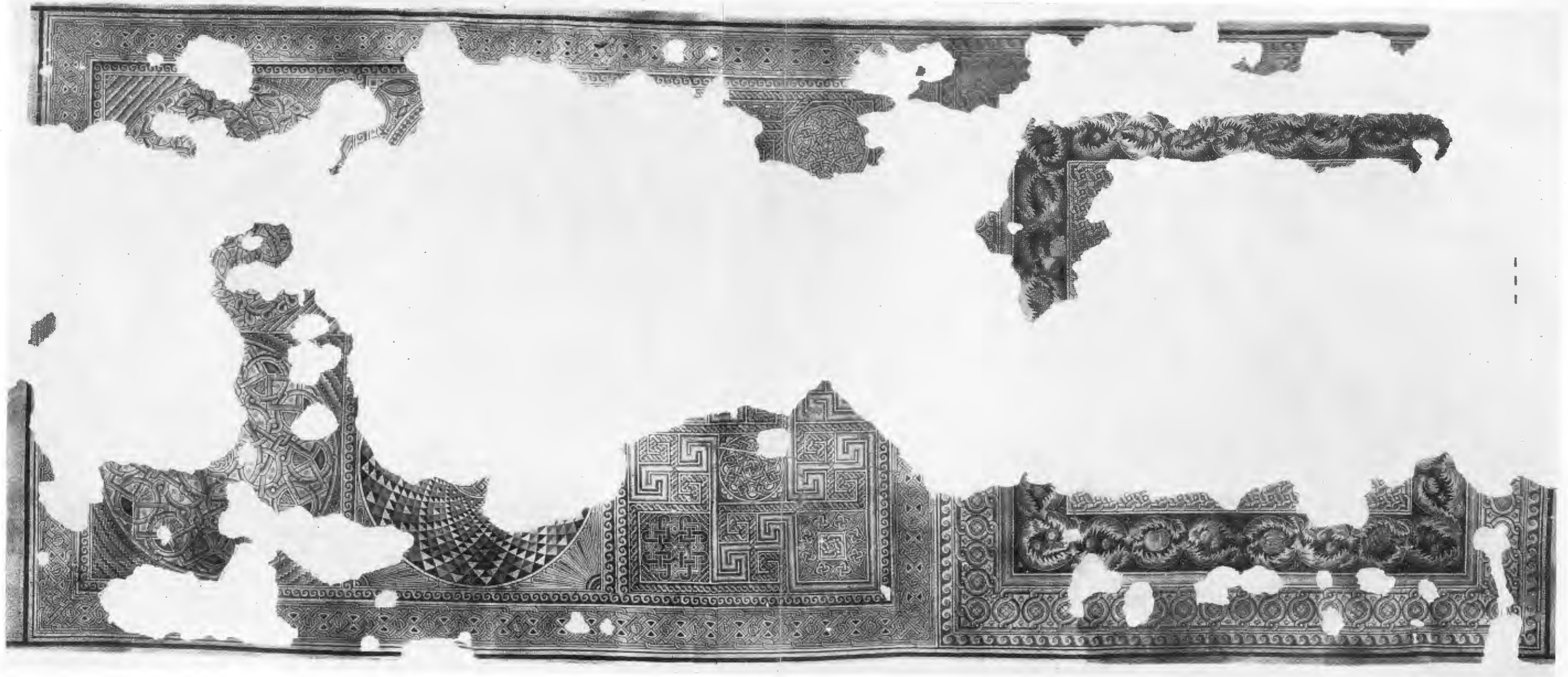


4. Under pavement at el-Hammam, IVth s. A. D.



3. Inscribed panel in Mosaic at Bethlehem, 326 A. D.

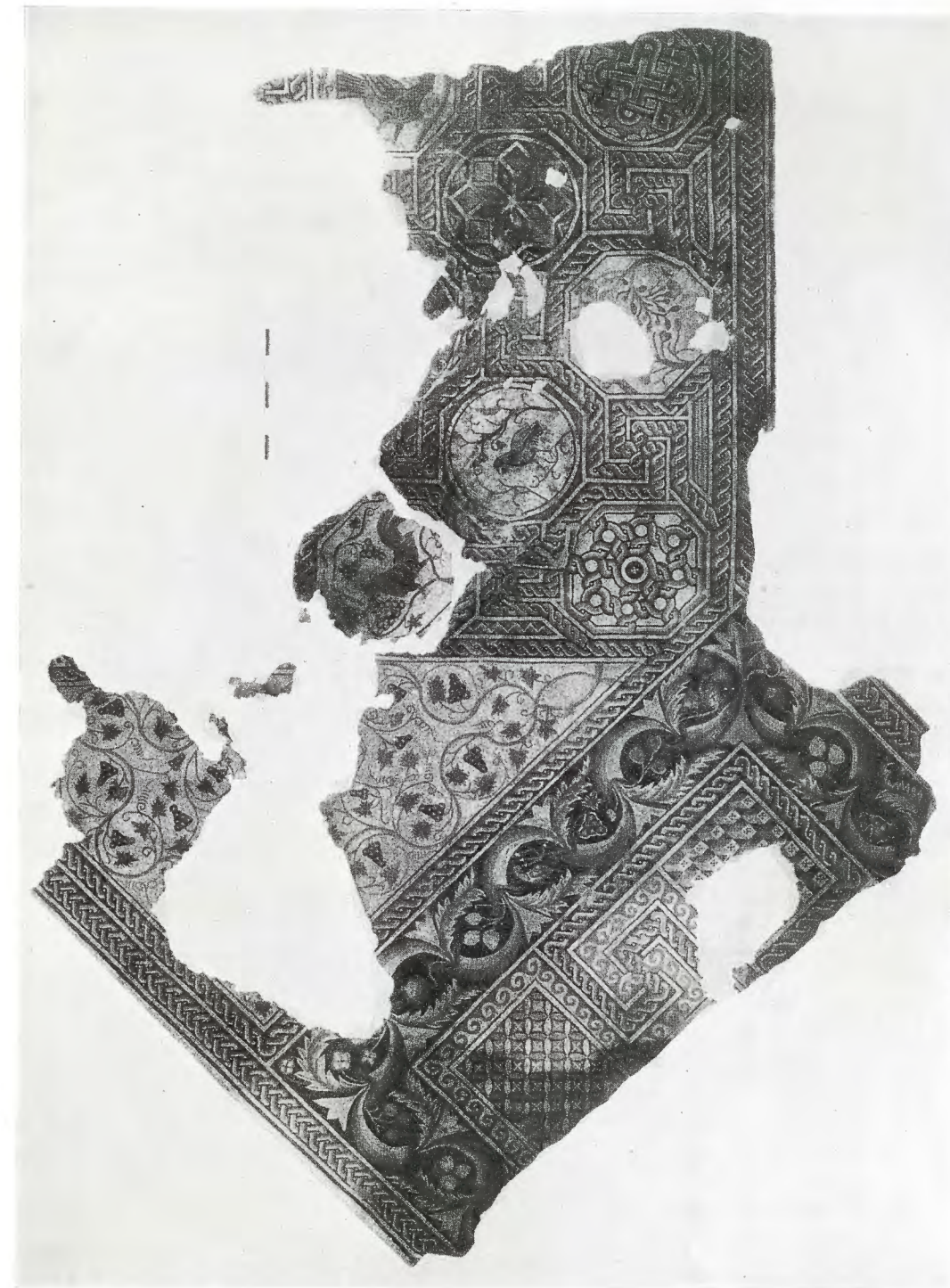




Mosaics of the Church of Nativity at Bethlehem, 326 A. D. Mosaics of the nave.

By my historical analysis of mosaic art these can only belong to the IVth Century. So the recent classification of them by certain archæologists to the VIth Century is incorrect.





Mosaics of the church of Nativity at Bethlehem, 326 A. D.  
Fragment of octagonal mosaic between Iconostasis and Altar.





1. Mosaic of the Armenian House near Damascus Gate at Jerusalem, VIth s. A. D. (coloured drawing).



2. Mosaic at Shellal near Gaza (Palestine), 561 A. D. (coloured drawing).



3. Little fragment found near the Iconostasis of the church of Nativity at Bethlehem, 326 A. D.

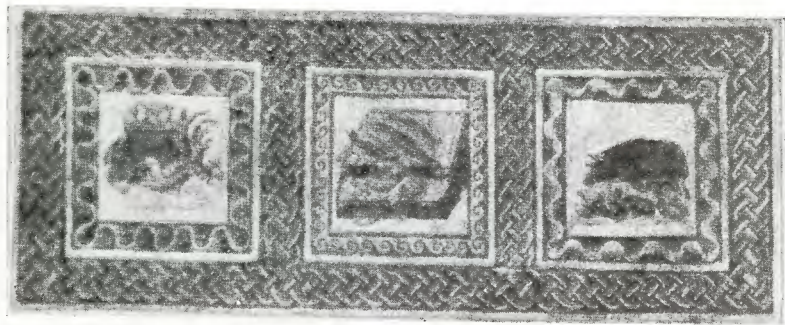


4. Small fragment bearing latin uncials : «Our Father» in the Carmelite Convent at the Mount of Olives.





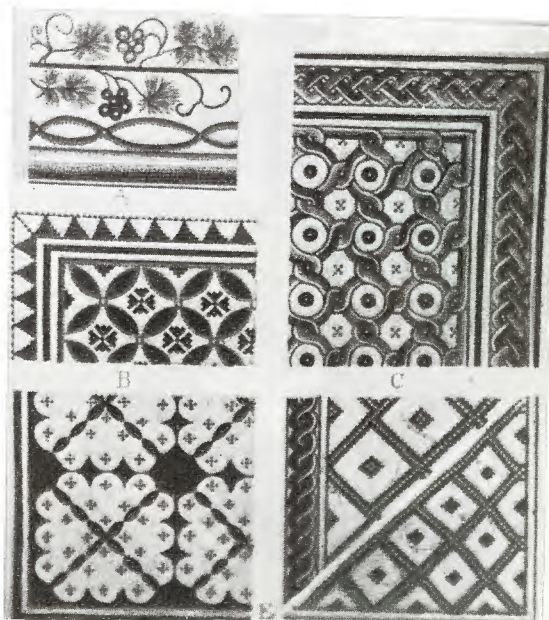
1. Mosaic of the nartex in the Basilica of Doumetios at Nicopolis,  
VIth s. A. D.



3. Mosaic found at Roma Vecchia (Vatican Museum),  
Ist, IIInd s. A. D.

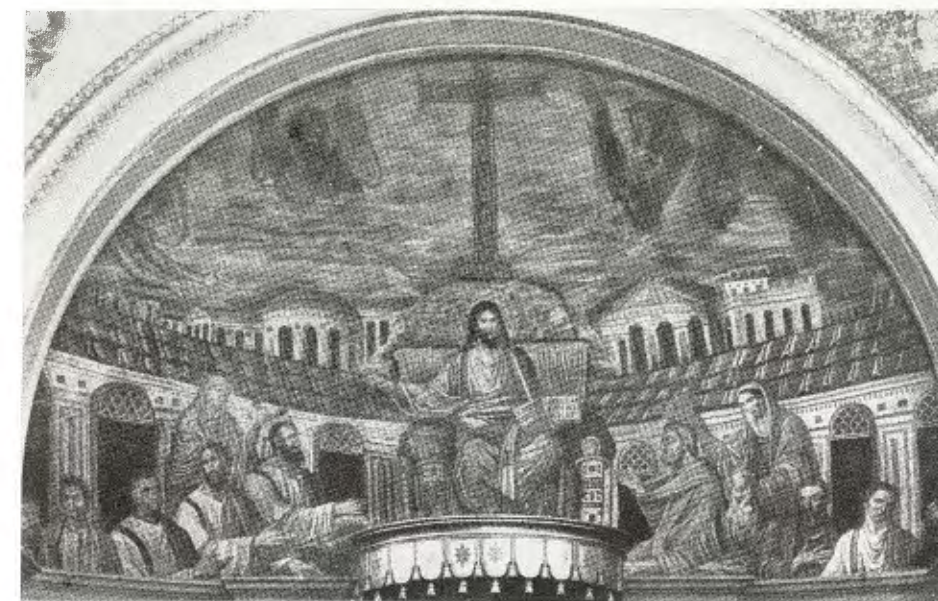


2. Mosaic of el-Hammam (Palestine), VIth s. A. D.



4. Fragments of mosaic found in the Carmelite Convent  
at the Mount of Olives (coloured drawing), IVth-Vth ss. A. D.



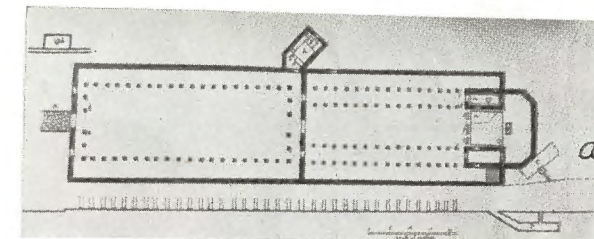


1. Apse mosaic of St. Pudentiana at Rome, Vth s. A. D.



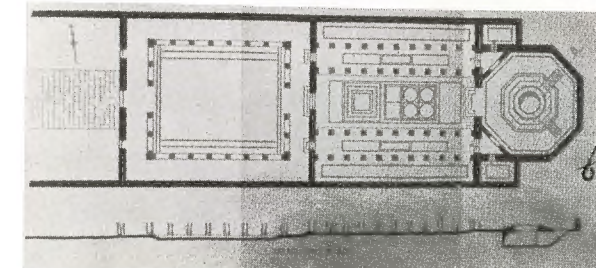
2. Detail showing : a) Imbomon  
c-d) portico  
e) Eleon.





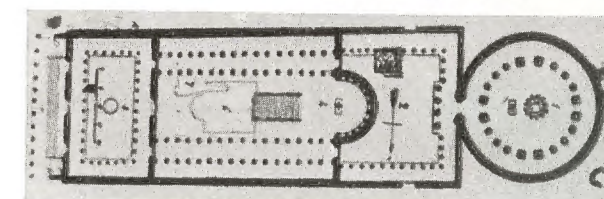
Scale : 10 mt. = 5 mm.

a) Suggested plan of the Basilica of the Eleon in Constantine's time at the Mount of Olives, 326-330 A. D.



Scale : 10 mt. = 7 mm.

b) Suggested plan of the Church of Nativity in Constantine's time at Bethlehem, 326 A. D.



Scale : 10 mt. = 5 mm.

c) Suggested plan of the Church of the Holy Sepulchre in Constantine's time, 326 A. D.



Fascicule II (1909), FOURTAU (R.), <i>Description des Échinides fossiles recueillis par MM. W. F. Hume et John A. Ball dans le désert Libyque et le nord du désert Arabique</i> , p. 93-175, 4 planches.....	80
Fascicule III (1912), CANU (F.), <i>Étude comparée des Bryozoaires helvétiques de l'Égypte avec les Bryozoaires vivants de la Méditerranée et de la mer Rouge</i> , p. 185-236, 4 planches.....	60
Fascicule IV (1912), DOUVILLÉ (H.), <i>Description des Rudistes de l'Égypte</i> , p. 237-256, 4 planches.....	50
Fascicule V (1913), MEUNIER (V. Stanislas), <i>Le Météorite d'El Nakhla el Baharia</i> , p. 257-283, 4 planches.....	50
Tome VII. Fascicule I (1911), RUFFER (Dr A.), <i>Histological studies on Egyptian Mummies</i> , p. 1-39, 11 planches en couleur.....	120
Fascicule II (1912), FOURTAU (R.), <i>Contribution à l'étude des Échinides fossiles de la Syrie</i> , p. 41-68, 3 planches.....	60
Fascicule III (1912), PALLARY (P.), <i>Catalogue des Mollusques du littoral méditerranéen de l'Égypte</i> , p. 69-207, 4 planches.....	120
Tome VIII (1915), YACOB ARTIN PACHA, <i>Troisième souvenir. Le marchand de café au Caire (1850)</i> , p. 1-19. — ARVANITAKI (Dr G.), <i>Théorie de l'heure arabe</i> , p. 21-55. — FOURTAU (R.), <i>Contribution à l'étude des dépôts nilotiques</i> , p. 57-94, 14 figures, pl. I-III. — GEORGIADES (Dr), <i>Les fraudes alimentaires en Égypte</i> , p. 95-144. — HUME (W. F.), <i>The Nitrate Shales of Egypt</i> , p. 145-169, pl. IV-V. — LEGRAIN (G.), <i>La maison d'Ibrahim el Sennari</i> , p. 171-183, pl. VI-XII. — BAY (Dr), <i>L'art ancien et l'art moderne au Caire</i> , p. 185-194. — ALY BEY BAHGAT, <i>مبحث ائري</i> , <i>Une étude archéologique</i> , p. 195-200, pl. XIII-XV. — DARESSY (G.), <i>L'eau dans l'Égypte antique</i> , p. 201-214. — PIOT (J.-B. BEY), <i>Travaux de médecine vétérinaire</i> , p. 215-220.	
Le tome complet 220 pages, 15 planches.....	120
Tome IX (1916), JONDET (G.), <i>Les ports submergés de l'ancienne île de Pharos</i> , 101 pages, 12 figures, 10 planches en couleur.....	120

FIN DE L'INSTITUT ÉGYPTIEN (1918).

## INSTITUT D'ÉGYPTE

(1918-1938).

Tome I. — Sir Armand RUFFER. <i>Food in Egypt</i> (1919), 88 pages.....	60
Tome II. — J.-B. PIOT BEY. <i>Organisation et fonctionnement du Service vétérinaire à l'Administration des Domaines de l'État égyptien</i> (1920), III + 99 pages, 2 planches....	60
Tome III. — A. LACROIX et G. DARESSY. <i>Dolomieu en Égypte</i> [30 juin 1798-10 mars 1799] (1922), VIII + 140 pages, 1 carte.....	100
Tome IV. — PRINCE OMAR TOUSSOUN. <i>Mémoire sur les anciennes branches du Nil</i> . 1 <sup>er</sup> fasc. : Époque ancienne (1922), VIII + 64 pages, 12 planches.....	100
2 <sup>e</sup> fasc. : Époque arabe (1923), IV + p. 65-213, 6 planches.....	100
Tome V. — J. BARTHOUX. <i>Chronologie et description des roches ignées du désert Arabique</i> (1922), XXVIII + 264 pages, 46 figures, 14 planches, 6 cartes.....	100
Tome VI. — PRINCE OMAR TOUSSOUN. <i>Mémoire sur les finances de l'Égypte depuis les Pharaons jusqu'à nos jours</i> (1924), VIII + 187 pages.....	100
Tome VII. — 1 <sup>er</sup> fascicule : P. PALLARY. <i>Supplément à la faune malacologique terrestre et fluviatile de l'Égypte</i> (1924), 64 pages, 4 planches.....	40
2 <sup>e</sup> fascicule : J. BARTHOUX et P. H. FRITEL. <i>Flore crétacée du grès de Nubie</i> (1925), p. 65-119, 46 figures, 7 planches.....	60
Tomes VIII, IX, X. — PRINCE OMAR TOUSSOUN. <i>Mémoire sur l'histoire du Nil</i> (1925), v + 543 pages, 22 planches. Les trois volumes.....	250



Tome XI. — P. PALLARY. <i>Explications des planches de J. C. Savigny</i> (1926), VIII + 139 pages, 18 planches.....	100
Tome XII. — P. PALLARY. <i>Première addition à la faune malacologique de la Syrie</i> (1929), 43 pages, 3 planches.....	30
Tome XIII. — W. R. DAWSON. <i>A Bibliography of Works relating to Mummification in Egypt, with excerpts, epitomes, critical and biographical notes</i> (1929), 51 pages, 1 portrait.....	25
Tome XIV. — FR. CHARLES-ROUX, <i>Le projet français de conquête de l'Égypte sous le règne de Louis XVI</i> (1929), 85 pages.....	35
Tome XV. — A.-H. DUCROS. <i>Essai sur le Droguier populaire arabe de l'Inspectorat des Pharmacies du Caire</i> (1930), VIII + 165 pages, 9 planches.....	100
Tome XVI. — J. CUVILLIER. <i>Révision du Nummulitique égyptien</i> (1930), 372 pages, 25 planches, 1 carte.....	150
Tome XVII. — P. PALLARY. <i>Marie Jules-César Savigny; sa vie et son œuvre. Première partie : La vie de Savigny</i> (1931), VIII + 110 pages, 1 frontispice, 3 planches...	60
Tome XVIII. — ELINOR W. GARDNER. <i>Some lacustrine Mollusca from the Faiyum depression</i> (1932), XVI + 123 pages, 8 planches, 1 carte.....	90
Tome XIX. — G. WIET. <i>Les biographies du Manhal Safi</i> (1932), XV + 480 pages....	120
Tome XX. — P. PALLARY. <i>Marie Jules-César Savigny; sa vie et son œuvre. Deuxième partie : L'œuvre de Savigny</i> (1932), VIII + 112 pages.....	60
Tome XXI. — <i>Mission Robert Ph. Dollfus en Égypte</i> (1933), VII + 279 pages, 103 figures, 5 planches.....	110
Tome XXII. — J. CUVILLIER. <i>Nouvelle contribution à la paléontologie du Nummulitique égyptien</i> (1933), VIII + 76 pages, 8 planches.....	50
Tome XXIII. — P. PALLARY. <i>Marie Jules-César Savigny; sa vie et son œuvre. Troisième partie : Documents</i> (1934), VII + 203 pages.....	60
Tome XXIV. — J. LEIBOVITCH. <i>Les inscriptions protosinaïtiques</i> (1934), XV + 110 pages, 58 figures, 6 planches.....	100
Tome XXV. — H. GAUTHIER. <i>Les nomes d'Égypte depuis Hérodote jusqu'à la conquête arabe</i> (1935), XXIII + 219 pages, 5 planches.....	120
Tome XXVI. — G. WIET. <i>L'épigraphie arabe de l'Exposition d'Art persan du Caire</i> (1935), 19 pages, 10 planches.....	25
Tome XXVII. — L. JOLEAUD. <i>Les Ruminants cervicornes d'Afrique</i> (1935), 85 pages, 40 figures.....	40
Tome XXVIII. — J. CUVILLIER. <i>Étude complémentaire sur la paléontologie du Nummulitique égyptien [première partie]</i> (1935), VII + 81 pages, 5 planches.....	40
Tome XXIX. — A. GRUVEL. <i>Contribution à l'étude de la bionomie générale et de l'exploitation de la Faune du Canal de Suez</i> (1936), VIII + 255 pages, 25 planches, cartes.....	150
Tome XXX. — P. PALLARY. <i>Les rapports originaux de Larrey à l'armée d'Orient</i> (1936), VIII + 85 pages.....	30
Tome XXXI. — J. THIÉBAUT. <i>Flore libano-syrienne [première partie]</i> (1936), XXIV + 174 pages.....	80
Tome XXXII. — P. CHABANAUD. <i>Les Téléostéens dyssymétriques du Mokattam inférieur de Tourah</i> (1937), XI + 125 pages, 19 figures, 4 planches.....	70
Tome XXXIII. — F. S. BODENHEIMER. <i>Prodromus faunæ Palestinæ. Essai sur les éléments zoogéographiques et historiques du sud-ouest du sous-règne paléarctique</i> (1937), II + 286 pages.....	120
Tome XXXIV. — TH. MONOD. <i>Missions A. Gruvel dans le Canal de Suez. I. Crustacés</i> (1937), 19 pages, 11 figures.....	15
Tome XXXV. — A. GRUVEL et P. CHABANAUD. <i>Missions A. Gruvel dans le Canal de Suez. II. Poissons</i> (1937), 31 pages, 29 figures.....	15
Tome XXXVI. — R. P. P. SEATH et M. MEYERHOF. <i>Le Livre des Questions sur l'OEil de Honaïn Ibn Ishāq</i> (1938), 146 pages.....	60
Tome XXXVII. — <i>Mission Robert Ph. Dollfus en Égypte (suite)</i> (1938).....	140